

TAKEMUSU AIKIDO

**Background
& Basics**

VOLUME

1



Morihiro Saito with Stanley Pranin

Takemusu Aikido

Volume 1

武産合気道 第一卷

基本技術編 I

合気会 9 段

齊藤守弘 著

Background & Basics

by Morihiro Saito, 9th dan
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Tokyo
Aiki News

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はじめに



合気道は開祖植芝盛平により創始され教授された武道であり、特に第二次世界大戦後に茨城県岩間において完成された技は、開祖により武産合気道(無限に湧きいつる合気技)となづけられました。現在では開祖の直弟子は少なくなり、まして現役ともなると数えるに足りません。この数少ない直弟子の一人として、開祖が岩間に遺された伝統ある教えを守り、そしてこれを正しく後人に伝えることは、私の責務であり使命であるとの思いを深くしてまいりました。

このような時に、合気ニュース社からお話があり、『武産合気道』の出版が実現しました。先に技術書シリーズを港リサーチ社より出しましたが、残念ながら5巻のみにて中止のやむなきにいたっております。今回は前に載せなかった技、変化技等を写真と共に掲載し、わかりやすい体裁にして刊行しました。また岩間において開祖から伝授された数々の口伝も掲載しました。私の説明でわかりにくいとき、または技を行ないにくいときは、写真をご覧になりご判断くだされば幸甚と思います。

開祖が岩間に遺された合気道技は膨大であり、そのごく一部をお届けするだけでも数冊以上を要すると思います。前の5巻につづくこの新しいシリーズにより、武産を正しくご理解くださることを願ってやみません。

66回目の誕生日を迎えて 斉藤守弘
平成6年3月31日

Introduction

In most developed countries today, even people who have no interest in the martial arts have heard of aikido. This wide dissemination of aikido has naturally led to many different interpretations of the art. As a result, those unfamiliar with its origins may not be able to recognize the martial art as it was conceived by its founder Morihei Ueshiba. Ueshiba Sensei called the art he perfected in Iwama after World War II “Takemusu Aikido,” “the inexhaustible fount of aikido techniques.”

I am one of the few direct students of the founder who are still active today and I consider it my duty to correctly transmit his traditional teachings as I was taught in Iwama. Thus, it is with great pleasure that I have collaborated with Aiki News in the publication of *Takemusu Aikido, Volume 1: Background and Basics*. Earlier, I published a collection of technical manuals with the Minato Research Company, but unfortunately circumstances limited the series to only five volumes. With the cooperation of Aiki News, I am now publishing this volume which covers techniques, variations and applications that I was not able to present in my earlier works.

This first manual, which serves as the continuation of my earlier works, contains numerous photographs to facilitate an understanding of the techniques as well as many direct quotations from my teacher aikido founder, Morihei Ueshiba, which I have culled from his teachings in Iwama. If you find an explanation difficult or are unable to understand or execute a technique, please refer carefully to the photographs.

So vast is the scope of the founder’s art, it would take many volumes to present even a part of the aikido the founder taught in Iwama. Even though the task of compiling a comprehensive catalog of techniques is a daunting one, it is my sincere hope that readers will gain a clear understanding of the principles of Takemusu Aiki through this new series of books.

Morihiro Saito
On my sixty-sixth birthday
March 31, 1994

刊行にあたって



合気道は、いまや世界主要国の文化の一つに組み込まれ、当然ながらさまざまな合気道解釈がなされています。合気道の起源に関する知識がないと、開祖植芝盛平が創始し、広めた本来の合気道を正しく見分けることはむずかしいと言えるかもしれません。開祖は戦後、茨城県岩間町で完成した武道を「武産合気道」と命名しました。この岩間の地で開祖に23年間つかえ、薫陶を受けられた斉藤守弘師範こそ、「武産合気道」を全世界に伝えるにふさわしい方であると思います。

私は、斉藤守弘師範の古参弟子として、また合気道史を研究する者として、斉藤師範が20年ほど前に書かれた『合気道』(全5巻 港リサーチ社刊)に続くものを出版させていただきたいと考えていました。というのは残念ながらこの技術書シリーズの企画は途中で縮小され、5巻目以降の出版は中断されていたからです。斉藤師範はその後も武器技をさらに進展・研磨されており、20年たった現在、より詳しく掘り下げた合気道技術書を望む声が高まっておりました。これも今回の出版を実現させた理由です。

現在までに相当数の合気道技術書が出版されていますので、今回の「武産合気道」技術書刊行に際しては、ひとつひとつを丁寧に、詳しく紹介できるよう心掛けて編集しました。体術から武器技までの合気道技すべてを網羅するために、本巻を含めて9巻のシリーズになると思います。

先に出版された『合気道』は、主に写真に頼った技術書となっていますが、本書は大判で鮮明な写真に加え、それぞれに段階を追った詳しい解説をつけたものとなっています。さらに、昭和13年に出版された開祖の技術書『武道』や昭和10年に野間道場で収録された開祖の演武写真を随所に加え、解説する技の重要ポイントを強調しています。

本書第1巻では、合気道で最も重要な基本技である一教から四教までをまとめて

Preface

As a long-time student of Saito Sensei and researcher into the history of aikido, I have for many years cherished the dream of collaborating with my teacher on an update and continuation of his five-volume *Traditional Aikido* series, first published some twenty years ago. This earlier effort to catalog aikido techniques was unfortunately cut short and plans to publish several additional volumes were abandoned. Moreover, in the ensuing years Saito Sensei has continued to develop and refine his weapons system and this has created a need for further technical material on this vast subject.

A large number of technical books on aikido containing a diversity of approaches are now available, but we feel that this definitive presentation of the techniques of Takemusu Aikido, in both its completeness and attention to detail, will be a significant contribution to this subject. Accordingly, we are planning to publish a multi-volume series covering the entire range of traditional aikido, including both empty-handed and weapons techniques.

We have chosen to combine large, clear photographs with step-by-step descriptions of how each movement should be executed. We have also decided to present virtually all of these techniques in their entirety, rather than referring the reader back to either photos or descriptions in previous sequences. Most of the technical explanations are supplemented by special commentary by Saito Sensei that will help students to perform the technique successfully, as well as augment their understanding of the underlying principles of the movements. Rare historical photos of the founder executing techniques, taken from the 1938 technical manual *Budo* and the priceless Noma dojo photo collection, have also been reproduced in appropriate places to reinforce key points and to document the authenticity of the techniques.

This, the first volume, covers the most important of basic aikido techniques—ikkyo through yonkyo—to a degree never before undertaken. We have, to the extent possible, avoided repeating techniques that appeared in the author's earlier works, while still providing numerous examples of these basic movements against a variety of attacks. For nikyo and sankyo, we also present an extensive collection of seldom seen variations that amply

います。一教から四教についてこれほどの技数と詳しい解説を提供したものは、本書が初めてだと思います。師範の既刊本『合気道』の内容との重複をできるだけ避け、多種多様な攻撃に対する基本技を掲載しました。二教や三教については、いまはほとんど見られなくなった変化技も相当数紹介しています。

以上、本書作成には完全を期すように努力いたしました。本書が合気道稽古生および指導者の方々にとり複雑かつ広大な合気道技を理解する一助となり、開祖植芝盛平の非凡さの再認識につながれば幸いです。

『武産合気道』編集責任者 スタンレー・プラニン

1994年5月

東京にて

demonstrate the variety and adaptability of these techniques.

We sincerely hope that the pages of *Takemusu Aikido* will lead students and teachers alike to a deeper grasp of the intricacies and scope of the aikido technical system and an enduring appreciation of the genius of the founder, Morihei Ueshiba.

Acknowledgements

First and foremost, I would like to thank my able and dedicated editors, Ikuko Kimura and Diane Skoss, who have played indispensable roles in bringing the respective Japanese and English manuscripts into final form. Ms. Kimura handled much of the translation work and the coordination with Saito Sensei to ensure the accuracy of technical descriptions. Ms. Skoss is responsible for many suggestions that have been incorporated into the completed text. Thanks go also to veteran staffer, Hisako Ishida, and the newest member of the Aiki News team, Derek Steel, for their contributions to the translation and production effort.

Finally, we wish to acknowledge the participation of Kenichi Shibata, Matthew Carl Hill, Ryuji Inagaki, and Jason Yim who appear as Saito Sensei's training partners in the technical and display photos.

Stanley A. Pranin
Editor-in-chief, Aikido Journal
Tokyo, April 5, 1994

Part One

Background

概説編

合気道とは



合気道開祖植芝盛平 75歳頃
Aikido Founder Morihei Ueshiba at about age 75

近年、合気道は発生の地・日本のみならず海外においても知られるようになった。これは、過去40年の間、合気道が着実に発展してきた当然の結果ともいえよう。しかし、伝統武道として認識されてはいるものの、柔道、空手、カンフー、テコンドーといったポピュラーな武道と混同される場合が多い。

合気道がこうした武道と異なる点は、歴然とした技の違いは別として、護身術に徹しているという点である。ほかの東洋武術が攻撃技と防御技の両者を織り込むのに対し、合気道は、その哲理と理念により、自ら攻撃する技をもたない。

武術が攻撃技と防御技を持つと、当然、スポーツ的な面が強調されるようになる。1964年以来のオリンピック種目である柔道はもとより、空手、テコンドーなどがその例である。これらの武術の稽古生にとっては、護身術を稽古するよりも試合に参加し

What is Aikido?

The martial art of aikido has in recent years achieved wide recognition both in Japan, its birthplace, and abroad. This is a natural result of the steady growth of the art over the past forty years and, more recently, its portrayal in Hollywood films, seen by literally hundreds of millions of people. Although correctly identified as a martial art, aikido is apt to be lumped together in the public's consciousness with other well-known fighting arts such as judo, karate, kung fu, and taekwondo.

How does aikido differ from these other martial systems? Apart from clear-cut differences in technique, aikido is unique in that it is solely an art of self-defense. Aikido entirely lacks attacking movements, a phenomenon which reflects its philosophical and ethical principles. Other martial systems possess both offensive and defensive techniques, and many of them have come to stress the sporting aspect. This is the case, for example, with judo, an Olympic sport since 1964, karate, and taekwondo, as well as various other arts. For many practitioners of these martial forms, participation and victory in competitions are more important than learning techniques for self-defense.

The emphasis in aikido is on the spiritual growth of the individual through the acquisition of defensive skills. The ethical dimension of aikido permeates every aspect of its practice both on and off the training mat. In the philosophy of aikido's founder, Morihei Ueshiba, aikido is a means for uniting people



斉藤守弘
1991年 東京での講習会にて
Morihiro Saito in action
at Tokyo seminar in 1991

勝つことがより重要な課題となる。

一方、合気道の修行は、護身技の修得を通じて精神的な成長を目指す。この合気道の精神性は、稽古しているときも道場を離れているときも、稽古生の態度にあらわれる。後に述べるように、開祖植芝盛平はその哲理の中で、「合気とは敵と闘い敵を破る術ではない。世界を和合させ、人類を一家たらしめるもの」と定義づけている。

熟練した合気道家は、暴力に出合ったらその攻撃を制するだけにして、相手を傷つけない配慮をするのを理想とする。真剣に合気道の道をいく人は、さらに高いレベルを目指す。対人関係においても、社会生活においても、そこに潜在する争いや暴力に対しては、常に敏感であるよう心掛ける。稽古により自信や油断のない心構え、洞察力

などを養成することで、争い事を事前に予測し避けるのである。もちろん、このような高度の目的を達成するには、何年にもわたるたゆみない修行が必要であることはいくまでもない。合気道は一生続けられる修行である。真面目に励めば技をどこまでも伸ばし、人間への理解を一層深めることができるであろう。

このように合気道に求められる道は、他の格闘武術と一風異なっている。したがって合気道に惹かれる人とは、合気道のもつ和合や闘争解決の理念に共鳴した人といえる。単に護身のためや試合に勝つために格闘技の修得を望む人は、当然ほかの武術を選ぶだろう。といって合気道技が軟弱で、そうした目的に適さないと考えるのは誤りである。開祖植芝盛平が教授された伝統的稽古法であれば“切れ”がでる。たとえ技を厳しく行なっても粗暴にはならない。強力な

into a “one world family.” It is not a means for hurting others, but is rather a way of “loving self-protection.”

Ideally, when confronted with a situation of physical conflict, the skilled aikido practitioner applies only the amount of control necessary to neutralize the attack, at the same time seeking to avoid injury to the attacker. In fact, serious devotees of aikido aspire to an even higher level. They attempt to live life in such a way that they are sensitive to conflict and potential violence in all circumstances, be it on an interpersonal, societal, or any other level. Situations of physical confrontation are to be anticipated and avoided altogether through the cultivation of self-confidence, heightened awareness, and foresight. The realization of this goal inevitably requires many years of diligent practice. But aikido is a lifelong discipline, and sincere practice brings with it ever-improving technical skills and a deeper understanding of human nature.

Since its goals are distinct from other combative arts, aikido tends to attract persons interested in its principles of harmonious interaction and conflict resolution. Those who are primarily interested in acquiring fighting skills for street defense or for purposes of competition quite naturally gravitate to other martial arts. But, it would be incorrect to assume that aikido practice is not vigorous or that its techniques are ineffective. Practiced in the traditional manner as taught by its founder, Morihei Ueshiba, aikido retains a strong martial edge. Techniques are executed firmly, but without violent intent. Powerful joint-locks and pinning movements control and immobilize the adversary without causing crippling injury. Aikido techniques are indeed capable of causing serious bodily damage or even death. However, the principles of aikido proscribe such destructive behavior.



合気神社 茨城県西茨城郡岩間町
View of Aiki Shrine
Iwama, Ibaragi Prefecture



旧合気会本部道場にて指導する
植芝盛平 1967年

写真提供:ウオルター・ヴォン・クレナー氏
Founder Morihei Ueshiba instructing
at old Aikikai Hombu Dojo, 1967.
Courtesy of Walther von Krenner

関節技や抑え技は相手を制し体の自由を奪いながらも、相手を損なうことはない。本来は相手を傷つけたり殺したりもできる合気道技であるが、合気道理念によりそのような破壊的行為は許されないのである。

岩間修練道場

合気道は、第二次大戦後急速に普及されていった。今日稽古されている合気道は、開祖自身の手によるというよりも、塩田剛三、藤平光一、植芝吉祥丸、富木謙治、望月稔諸師範などの、主に開祖の高弟によって1950年代初期から60年代に普及されたものである。この時期これらの師範たちは、開祖の合気道に各

自の研究成果を加味し、それぞれ特徴ある合気道スタイルを確立している。

このように合気道が弟子たちによって普及されていったのは、おそらく世界大戦下、開祖が長く岩間に引退していたこと、またすでに高齢で組織の結成や管理には一切係わらなかったという事情によるものであろう。

1970年代半ばからは、斉藤守弘師範の稽古法が注目されだした。これは、先に述べた技術書『合気道』5巻の発刊や師範が活発に行なった海外指導などによる。上記の先輩師範方と同じく、技の確かさと理にあった教授法により、師範は大きな成功をおさめた。

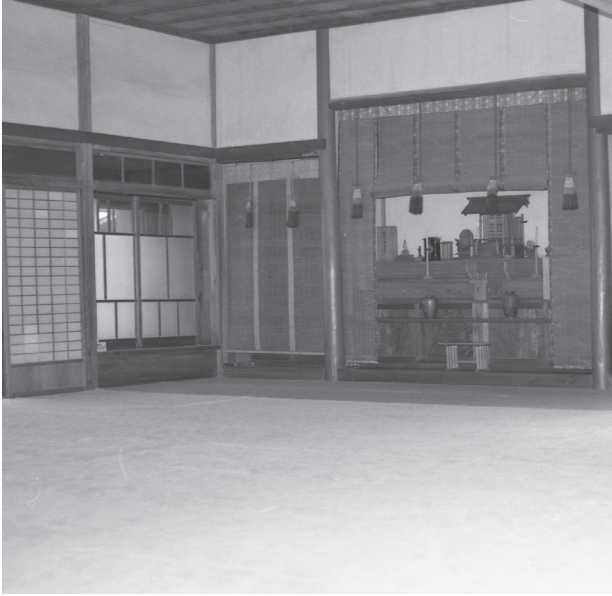
戦前戦後にかけて、開祖の弟子のうち最も長期間、開

Aikido did not begin its international growth until after the end of World War II. The art as it is practiced today derives more from the interpretations of leading teachers such as Gozo Shioda, Koichi Tohei, Kisshomaru Ueshiba, Kenji Tomiki, and Minoru Mochizuki—all senior disciples of Ueshiba—than the art of the founder himself. Beginning in the early 1950s through the 60s, these well-known teachers introduced their own progressive modifications to the art and these derivative forms have acquired distinct and unique characteristics. The reasons for this is largely historical and can be partially explained by the events of World War II, the founder's long period of seclusion in Iwama, his advanced age when the popularization of aikido began, and his lack of participation in organizational and administrative activities.

Starting in the mid-1970s, the training methods of Morihiro Saito became popular throughout the world largely as the result of his five-volume technical series, *Traditional Aikido*, and his frequent foreign travels. Saito's success, like several of those teachers before him, can be attributed to his technical expertise and rational teaching approach.

Saito was fortunate to have spent more time training directly under the founder than any other person, either before or after the war. What distinguishes Saito's methods from those of his predecessors is his emphasis on taijutsu (empty-handed techniques), and aiki weapons, the ken (sword) and jo (staff). There are several reasons why these weapons are not universally practiced in the aikido world today. Only a few people were exposed to weapons training under the founder Ueshiba, and as a result the number of instructors qualified to teach these arts is rather limited.

Saito's mastery of these weapons was gained during his long years of training under the founder in Iwama and the subsequent years of experimentation and refinement. His technical system has become the de facto standard for aikido weapons practice all over the world. Training in the aiki ken and jo leads to an increased understanding of combative distance, positioning, and body centering. It develops good posture and strengthens the



岩間道場内部
正面に見えるのは神棚
Interior of the Iwama Dojo with
shomen visible in background

祖と寝食を共にできたことは斉藤師範にとり幸運なことであった。斉藤師範の合気道が先輩師範方の合気道と異なる点は、体術と武器技(剣杖)双方に重点を置いていることである。現在武器技があまり稽古されていないのは、開祖から武器技を直接学んだ者が数えるほどで、これを指導できる師範が限られているためである。合気剣杖は、間合いの取り方、位置づけ、重心の取り方などの理解を深め、正しい姿勢と体術のためのしっかりした腕と肩をつくる。

斉藤師範は岩間の開祖の下で長年修行し、開祖亡き後も自らの研究と錬

磨を続け、武器技を修得した。いまやその武器技は合気道武器技のスタンダードとなっている。合気剣杖は斉藤師範の教授カリキュラムの中核であり、体術の必要不可欠な要素でもある。

合気会9段位である斉藤師範は、十代で岩間修練道場に入門し、以来、50年近く自らの修行とともに後進の指導にも力を入れてきた。70年代になってからは、内弟子制度を導入し、現在までに数千人にも及ぶ内弟子を受け入れている。そのほとんどは海外からの稽古生たちで、滞在期間は数週間から数年とまちまちである。都会から離れた山間地で周到に準備されたカリキュラムと現代的指導法による稽古が、集中的に繰り返されている。岩間道場は伝統とモダンさが絶妙に結合されたユニークな道場である。

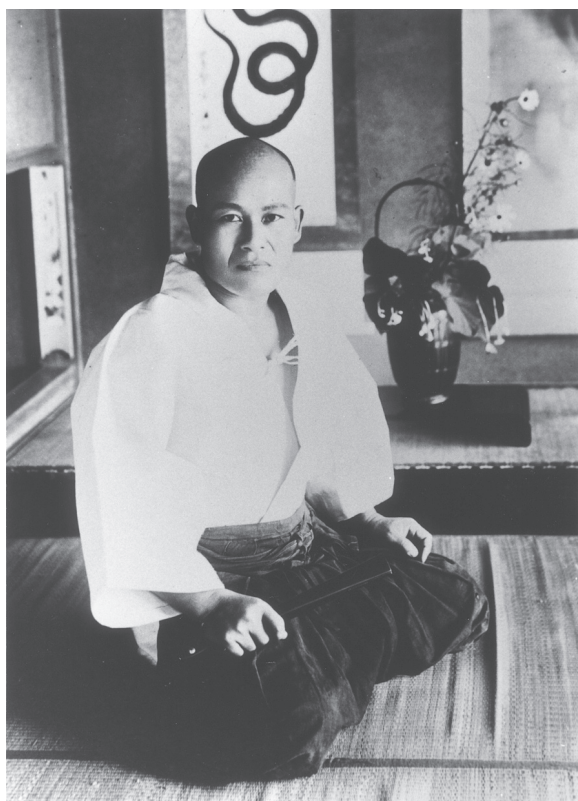
arms and shoulders which in turn aids in the execution of empty-handed techniques. Weapons training forms an integral part of Saito's curriculum and are the perfect and necessary complement to training in empty-handed techniques.

A ninth dan senior instructor of the Aikikai Headquarters School, one of only a handful of teachers to hold this prestigious rank, Saito trained and taught for nearly fifty years in the Iwama Dojo of the founder where he first enrolled as a teenager. Beginning in the early 1970s, he hosted literally thousands of live-in students, mostly from abroad, who spent from a few days to several years practicing in one of Japan's few remaining traditional dojos. The Iwama dojo of Morihiro Saito was unique in that it provided a marriage of the best of both the traditional and modern: a secluded setting for intensive training combined with a carefully-organized curriculum and modern teaching methods.



第一回友好演武大会にて
受:子息斉藤仁弘 1985年4月
With son Hitohiro at 1st
Friendship Demonstration,
April 1985

合気道開祖・植芝盛平



植芝盛平 39歳頃 京都綾部にて
Morihei posing in Ayabe at about age 39

今日の日本武道全体から合気道の特異性を把握するには、開祖植芝盛平を知ることなしには不可能である。我々が、盛平という人物に興味をそそられるのは、彼が今日とは異なった時代の人間である上に、彼の生きた時代、文化的背景においても異彩をはなつた存在であるからである。盛平に見られる神懸かり的思想は大本教教理の影響が強く、今日の日本人さえ理解しがたい。もし、合気道技が存在しなかったら、その理解はほとんど絶望的ともいえる。技があるからこそ、言葉や文化の違いを越えて、合気道神髄への道を誰もが歩めるのである。

のちの合気道開祖植芝盛平は、1883年12月14日、和歌山県の漁港の町、田辺に生まれた。父与六は村会議員を数年間務めた資産家であった。与六の大力を物語る逸話も残されており、生来かなりの武術の使い手であったことが推測される。

An overview of Aikido history

It is difficult to appreciate the uniqueness of modern aikido without an understanding of its extraordinary founder, Morihei Ueshiba. This innovative man presents a challenge to historians not simply because he lived in an earlier age very different from our own—he was unusual even for his time and cultural context. His esoteric views were heavily influenced by the doctrines of the Omoto religion and are barely comprehensible to modern Japanese. The challenge faced by foreign aikido devotees who hope to absorb the founder's philosophy is made even greater by the formidable barrier of the Japanese language. The task would be seemingly hopeless were it not for the aikido techniques themselves, which offer everyone an avenue of approach to the essence of the art, irrespective of language or culture.

The man who was to become the founder of aikido was born in the seaport town of Tanabe, in present-day Wakayama Prefecture, on December 14, 1883. His father, Yoroku, was a man of considerable means who served for many years on the local town council. Anecdotal evidence of Yoroku's great physical strength survives and some have speculated that Morihei's father was a skilled martial artist in his own right.

Yoroku was overjoyed at the birth of Morihei, his only son, after first having three daughters. Morihei was sickly as a child, and his father went to great lengths to improve his son's health



大阪第61連隊に入営した頃の
植芝盛平 21歳頃
初めて世に知られた写真である
Morihei at about age 21 as member of
the 61st Osaka Regiment. This is the
earliest known photo of the Founder.

3人の娘の後に、初めて息子を得た与六の喜びは大きかった。幼少の頃から病弱だった盛平を丈夫にするために、与六はあらゆる手段をつくし、盛平にも体の鍛練を勧めた。盛平の勉学は中学1年で終わる。17歳の時、商人になるため上京し、富裕な親戚の経営する文房具店で働いた。このわずかな東京滞在の間に、天神真揚流に入門し、夜間稽古を受けることになる。これが盛平の本格的な武道修行の第一歩だった。

脚気をわずらった盛平は1年足らずで東京を去る。田辺に帰郷後、健康を回復。東京での経験で自分が商人に向いていないことを悟る。当時(日露戦争勃発前)、政府は軍力強化のため兵役志願者を募集。生来、冒険好きの盛平は、1903年入隊を決意する。盛平の武術の才は銃剣の訓練で大いに発揮され、技量は兵隊の中で1、2を争った。

兵役の間、駐屯地大阪で、柳生流の支流 — 柳生心眼

and encouraged him to build up his frail body. Morihei's education continued only up through the first year of middle school. At age seventeen, he left home to become a merchant in Tokyo with the assistance of wealthy relatives and worked in a stationery business. It was during his brief stay in Tokyo that he had his first formal martial arts training at a Tenjin Shinyo-ryu jujutsu school where he practiced in the evenings.

Morihei was forced to leave Tokyo after less than a year when he fell ill with beriberi. He returned to his native Tanabe where in time he recovered fully. Morihei's experience in Tokyo made it apparent that he was not cut out to become a merchant. Japan was building up its military might prior to the outbreak of the Russo-Japanese war, and being more the adventurous type, Ueshiba joined the army in 1903. Morihei's affinity for martial arts became clear particularly during bayonet training where he proved to be one of the most adept of the soldiers.

During his military service Morihei also had an opportunity to train in a branch of the Yagyu school, possibly the Yagyu Shingan-ryu, near Osaka where he was stationed. The extent and content of his study of this classical tradition remains a subject of speculation. It is known, however, that even after his discharge from the army in 1906, he occasionally traveled from his native Tanabe to Sakai where the Yagyu-ryu dojo was located.

The next several years in Morihei's life back in Tanabe were restless ones as he sought a new direction in life. For a short time he dabbled with judo, when his father brought in a young instructor from the Kodokan Judo Headquarters to teach the local youth. However, Morihei did not intend to remain in Tanabe



和歌山県田辺市の遠景
1900年代初期
View of Tanabe city
taken in the early
1900s

合気道開祖・植芝盛平



武田惣角 1930年頃
Sokaku Takeda, c. 1930

流と思われる ― を学ぶ。この柳生流をどの程度まで稽古したかは明らかではないが、盛平は1906年の除隊後も田辺から柳生流道場のあった堺を時々訪れている。

除隊後、田辺で数年を過ごしながら、盛平は今後進むべき道を模索していた。父与六が地元の青年たちに柔道を学ばせようと講道館から指導員を招いたこともあり、盛平も一時柔道を習うが、田辺に永住する気はなかった。

そうこうするうち、政府が北海道未開地の開拓・移住奨励策を発表。新しい冒険にうながされて、盛平は地元の54家族をひきつれ1912年、北海道に渡る。一行は北海道北端の地に定住することにな

り、白滝村が誕生した。

白滝村の入植者たちの生活は農業や伐採の激しい労働の上に北海道の厳しい冬も加わり過酷であった。しかしこの遠隔の地で厳しい生活にめげることなく、盛平は田辺からの移住者のリーダーとして、彼等を励まし援助するのだった。また村会議員として活躍した時期もあった。

この頃後の合気道誕生に重要な影響を与える事件が起こる。柔術の達人・武田惣角との運命的な出会いである。

武田惣角は盛平より数年早く北海道に居住しており、柔術を指導しながら道内をまわっていた。盛平が惣角に初めて会ったのは、1915年2月、遠軽においてである。当時、盛平は32歳、武道の才に恵まれ、ひとかどの武道家だった。しかし、武術家として最盛期の惣角には、まったく太刀打ちできなかった。惣角の力強い、複雑な大東流技に魅せられた盛平は、これを学ぶためには時間も出費もおしまず、惣角を自

forever. At that time the Japanese government was providing incentives to encourage the settlement of the underdeveloped island of Hokkaido. Tempted by the prospect of a new adventure, Morihei organized and led a party of fifty-four families to Hokkaido in 1912. The group eventually settled in the remote area of the northern part of the island that was to become the village of Shirataki.

The colonists' Spartan life in Shirataki was centered on farming, lumbering, and mere survival in the harsh Hokkaido winters. Morihei seemed to thrive under the severe conditions of this isolated region. He served as a leader to his compatriots from Tanabe and helped new families to get established. He even participated in local politics by serving a term as a county councilman. But the most significant event during these years, at least in terms of the development of aikido, was Morihei's meeting with an eccentric, but highly skilled jujutsu teacher, named Sokaku Takeda.

Takeda had some years earlier taken up residence in Hokkaido, where he frequently traveled about conducting jujutsu seminars. Morihei first met Sokaku in February 1915 in the town of Engaru. Although the thirty-two-year-old Ueshiba was already quite skilled as a martial artist, he was no match for Takeda, who was then in his prime. The future founder of aikido was fascinated by the powerful and intricate techniques of Sokaku's art, known as Daito-ryu jujutsu. Morihei devoted a great deal of time and resources to learning Daito-ryu and even invited Sokaku to live with him so he could receive personal instruction. Ueshiba spent a large amount of money to study under Takeda and was assisted by his father who provided funds to allow



製材業は北海道白滝村の移住民にとって、現金収入と建築資材をもたらす重要な産業であった。

Lumbering was an important trade for the settlers of the Shirataki region of Hokkaido as it provided a major source of income and construction materials.

合気道開祖・植芝盛平

宅に宿泊させて個人教授を受けるほどであった。惣角への教授料は田辺の父親からの送金でまかなわれた。

惣角の高弟の一人となった盛平は、道内をまわる惣角の供をすることもあった。この北海道時代に盛平は惣角から巻物『秘伝目録』を授与され、かなりの大東流技を修得している。大東流には関節技や抑え技などの複雑な柔術技が数百種類ほどある。また惣角は攻撃者の気を制御して攻撃力を緩和させる「合気」の使い手でもあった。さらに、惣角は剣、手裏剣、鉄扇、その他の武器技に優れていた。大東流柔術技は盛平に決定的な影響を与え、後の合気道技の基礎となったといっても過言ではない。

白滝での大東流稽古にあけくれていた盛平の生活は、1919年12月、一通の電報によって破られた。父与六の病いが重く、すぐに帰郷せよとのことだった。盛平はすぐさま周辺を整理すると、白滝の家と家財一切を惣角に託し、田辺の父親のもとに急いだ。そして再び白滝に戻ることはなかった。

田辺への旅の途中、盛平は旅人から出口王仁三郎というすぐれた治癒力を持つ宗教家のことを聞いた。ただちに盛平は、王仁三郎に会い、父親の病気平癒を祈願してもらおうと思い立つ。そして大本教本部のある京都近郊の綾部町を訪ねた。王仁三郎のカリスマ性にすっかり感銘した盛平は、そのまま数日を綾部で過ごした。

盛平が田辺に着いた時には、与六はすでに世を去っていた。最愛の父を失った精神的打撃は大きかった。与六の死後数ヵ月間、憔悴きった盛平の姿は家族や友人たちを心配させた。その後盛平は出口王仁三郎との出会いが忘れられず、与六の死から2~3ヵ月後、綾部に移住することを決意、大本での苦行的な生活に心の安定を得ようとする。

盛平は妻のはつと8歳になる長女松子ともども大本信者に混じって生活を始めた。信者たちの簡素な生活に積極的



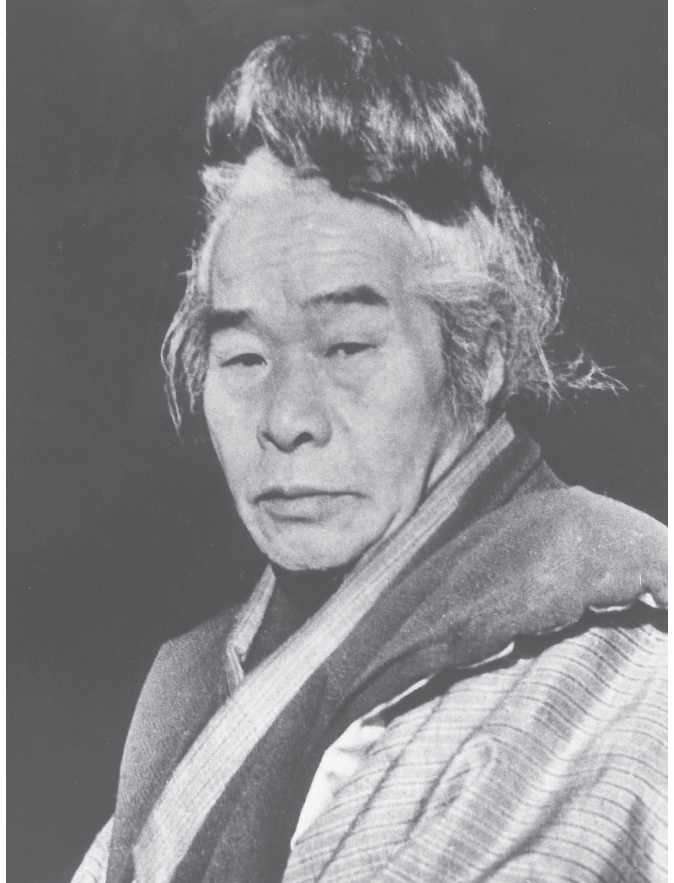
北海道白滝村に建てられた
植芝盛平の記念碑
Monument to Morihei Ueshiba
in Shirataki, Hokkaido

Morihei to meet expenses.

Morihei became one of Sokaku's top students and sometimes accompanied him on teaching tours around the island. During his stay in Hokkaido, Ueshiba received a first-level transmission scroll from Takeda and gained considerable skill in the art. The Daito-ryu curriculum he studied consisted of several hundred jujutsu techniques with complex maneuvers, joint-locks, and pins. Takeda also demonstrated an ability called "aiki," in which he controlled the mind of the attacker, thus neutralizing his aggression. He was also an expert in the use of the sword, shuriken, and iron-fan, among other weapons. The techniques of Takeda's jujutsu would later form the basis for virtually all aikido movements and its contribution to Morihei's art cannot be overstated.

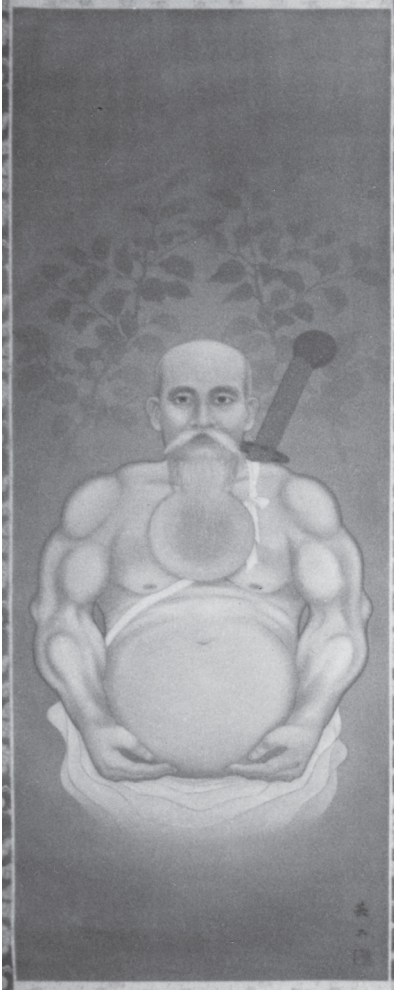
Morihei's life in Shirataki and his training in Daito-ryu came to an abrupt end in December 1919 when he received a telegram with the news that his father, Yoroku, was gravely ill. He was requested to return to Tanabe immediately. Morihei hastily set his affairs in order and left his modest Shirataki home and all its furnishings to Sokaku. He departed, never to return, and rushed to his dying father's side.

On the long journey back to Tanabe, Morihei happened to strike up a conversation with a fellow traveler who spoke enthusiastically of the healing powers of an extraordinary religious leader named Onisaburo Deguchi. Swayed by a desire to



出口王仁三郎
教祖出口なおと共に大本教を
確立した。
Onisaburo Deguchi,
co-founder of Omoto religion

合気道開祖・植芝盛平



宝石、鏡、剣を身にまとう植芝盛平
作画:田村英二
A stylized drawing of Founder by artist
Eiji Tamura incorporating the jewel,
mirror and sword

に入ってしまった盛平は、まもなく王仁三郎の側近の一人となる。盛平の武術の才に感心した王仁三郎は、武術に興味ある大本信者たちに教えるよう勧めた。これが植芝塾の始まりであり、盛平はここで大東流柔術を教えることになる。

1922年、武田惣角が家族を連れて盛平を訪れ、半年ほど綾部に滞在する。王仁三郎はエキセントリックで疑い深い惣角に好感を抱かなかった。これは両者の間に立った盛平を困惑させた。大本の世界にはなじめない惣角だったが、植芝塾で多くの信者たちを教授した。また滞在も終わる頃、盛平には教授代理を授与している。

王仁三郎には数多くの雄大な構想があった。その中のひとつ、「満州に理想的な宗教国を作る」を実現するために、1924年2月、王仁三郎は盛平を含む小グループを引き連れて、中国大陸を目指し出発。この目的を完遂するため、王仁三郎は馬族將軍張作霖に運命を懸けた。だが運なく王仁三郎とその一行は中国当局に捕らえられ死刑を宣告される。しかし日本領事館の介入により奇跡的に刑を逃れた。拘留中の王仁三郎とその一行を撮した数枚の写真が、彼等の恐ろしい体験を証明している。

帰国後、盛平は再び綾部に住む。弟子の中に多数の海軍将校が含まれていたこともあり、盛平の武勇は次第に大本外にも知られるようになった。弟子の中には熱心な大本信者の浅野正恭中将がいた。浅野は盛平の技量を海軍仲間に褒めそやした。これが竹下勇海軍大将の耳にも入り、竹下は盛平の技を一見するためわざわざ綾部を訪れた。深い感銘を受けて帰京するとすぐに竹下は、東京で盛平の演武会と講習会を行なう準備をととのえた。盛平のパトロンの中には、首相を2回も務めた退役將軍山本権兵衛の名もあった。

竹下をはじめ著名な人物を支援者に持つ盛平が大本教とつながりをもつことは、盛平にとってプラスとはいえない

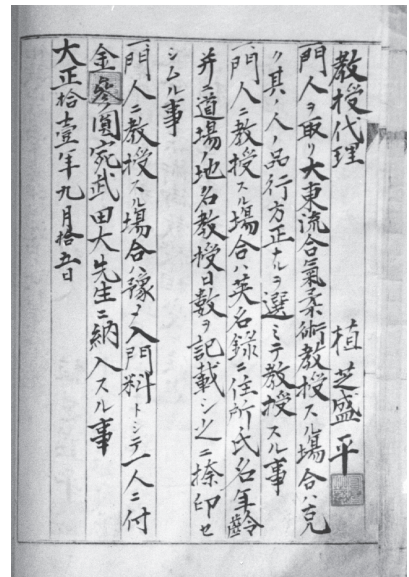
meet Onisaburo to have him pray for the recovery of his father, Morihei impetuously detoured to a small town called Ayabe, the center of the Omoto religion, located near Kyoto. The charismatic Onisaburo left a lasting impression on Morihei, who ended up spending several days in Ayabe before resuming his journey to Tanabe.

Yoroku had already passed away when Morihei finally reached home. Morihei was psychologically shattered by the death of his beloved father and struggled to come to terms with his loss. His behavior in the months following his father's death was abnormal and a cause for concern among his family and friends. A few months later, unable to forget his encounter with Onisaburo Deguchi, Morihei made the decision to relocate to Ayabe to seek inner peace in an ascetic life within the Omoto precincts.

Ueshiba began life anew in the community of Omoto believers with his wife, Hatsu, and eight-year-old daughter, Matsuko. He enthusiastically embraced the simple life of the sect members and soon became part of Onisaburo's inner circle of supporters. Deguchi was impressed with Morihei's martial arts skills and encouraged him to instruct interested Omoto believers. This led to the opening of the "Ueshiba Private School" in his home, where Morihei taught Daito-ryu jujutsu.

In 1922, Morihei received a visit from his teacher Sokaku Takeda, who arrived with his family and stayed for nearly six months. Onisaburo took an instant dislike to the eccentric and suspicious Takeda, and Morihei was placed in an uncomfortable position between the two. Although Takeda's character was scarcely compatible with the community of religious believers, he did teach many members of the sect in Ueshiba's home and awarded formal teaching certification to Morihei at the end of his stay.

Onisaburo Deguchi had many grandiose schemes in his efforts to expand the influence of the Omoto religion. One of the most extraordinary was a plan



武田惣角より植芝盛平に与えられた
教授代理の証書 1922年
Kyoju dairi certification awarded to
Morihei by Sokaku, 1922

合気道開祖・植芝盛平



蒙古より帰国の王仁三郎の一行
階段に立つのが王仁三郎

前列右から二人目植芝盛平
1924年7月25日

Onisaburo, Morihei and party on
return to Japan after Mongolian ex-
pedition, July 25, 1924. Onisaburo
is standing on stairs while Morihei
is second from right.

かった。しかし、彼の類いまれな柔術技とカリスマ性は東京の軍部、政界のエリートたちの間で評判となり、1925年から1927年にかけて盛平は数回上京している。盛平は最終的に王仁三郎の了解を得て、一家で東京に居住する。そして武道教授を専業とした生活を始めた。

上京して3、4年(昭和初期)は、盛平は支援者の屋敷で稽古をした。支援者は主に軍人、政治家、財界の大物など、社会的地位の高い人たちだった。特に、竹下大將は盛平を積極的に支援した。竹下は武道愛好家であり、一時は相撲協会の理事を務めたこともある。また大東流を10年以上上稽古し、自宅を稽古場に開放していた。このような竹下の後援がなかったら、開祖の東京での成功は有り得なかったであろう。

盛平の武術は、名称を変えながらしだいに知られるようになっていく。やがて1931年、竹下などの尽力によって、専門道場、いわゆる皇武館道場開設のための資金が集められた。現在の新宿に誕生した皇武館道場は現合気会本部道場の前身である。皇武館道場時代の弟子の中には、井上与一郎、富木謙治、望月稔、湯川勉、米川成美、白田林二郎、塩田剛三などのそうそうたる人物がいた。

陸、海軍部との接触の多かった盛平は、戸山学校、中野学校、海軍士官学校などの軍事訓練施設で教授も行なっ

to establish a utopian religious nation in Mongolia. Accompanied by a small group of close companions that included Ueshiba, Onisaburo set out for the continent in February 1924. To accomplish his goal, Onisaburo cast his lot with a rebel military commander active in the region. This turned out to be an ill-fated decision as he and his Japanese cohorts were soon captured and arrested by the Chinese authorities. All members of Onisaburo's party were sentenced to death and only survived when the Japanese consulate miraculously intervened at the last moment. Several photos of Deguchi and his companions during their detention survive as a testimony to their harrowing experience.

After his return to Japan, Morihei settled back into life in Ayabe. His Daito-ryu students included a number of naval officers, the most prominent of whom was Admiral Seikyo Asano, also a devout Omoto believer, and gradually word of Morihei's martial arts prowess began to spread. Asano spoke highly of Ueshiba to his navy colleagues and encouraged another Admiral, Isamu Takeshita, to make a special trip to Ayabe to observe Morihei's art. Takeshita was extremely impressed and soon arrangements were made for Morihei to conduct demonstrations and seminars in Tokyo. Ueshiba's patrons also included retired admiral and two-time prime minister Gombei Yamamoto.

Ueshiba's connection with the Omoto religion proved a liability from the standpoint of many of his prominent supporters, including Takeshita. Nonetheless, his exceptional jujutsu skills and charisma made him a popular instructor among the Tokyo military and political elite and he made several trips to the capital between 1925 and 1927. Finally, after discussing the situation with Onisaburo, and with the latter's approval,



竹下勇海軍大将 1925年頃
Admiral Isamu Takeshita, c. 1925

合気道開祖・植芝盛平



前列左4人目から下条小三郎、
植芝盛平、竹下勇 後列右から二人
目が富木謙治 東京 1925年頃
Morihei with students in Tokyo
c. 1925. Seated 4th from left:
Kosaburo Gejo, Morihei, Admiral
Takeshita. Standing second from
right, Kenji Tomiki.

た。盛平が多忙になるにつれて、皇武館道場の高弟たちがこれらの訓練施設へ派遣されることも多かった。

盛平が惣角の大東流についてしばしば話をしたり、大東流の名で弟子に巻物を出していた事実からも、この時代の一時期、盛平は積極的に大東流合気柔術を教えていたといえる。しかし、何かと強要的な態度をとる惣角との間にはしだいに溝ができ、盛平は惣角から離れていった。1935年頃からは盛平は惣角と積極的に会う機会を持たなかったようである。しかし、大東流技は盛平流に形を変えながらも、依然として盛平の技の大半を成していた。戦前、盛平が自分の武術に好んで用いた名称は「合気武道」であった。

この間、盛平は大本および王仁三郎とは密接な関係を持ち続けた。王仁三郎の指示により大本の活動の一環として作られた武道宣揚会も、盛平の武道活動を促進するためのものであった。武道宣揚会支部はほとんど大本教会に併設するという形で日本各地に作られた。武道宣揚会は

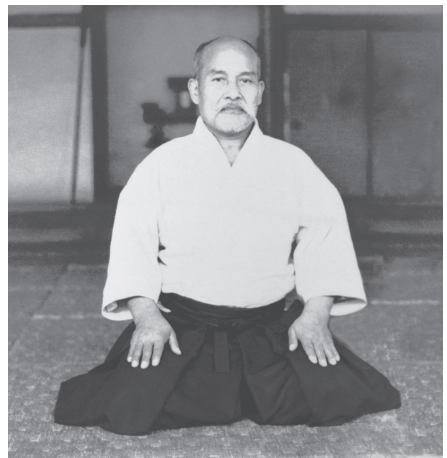
Ueshiba decided to move his family to Tokyo to pursue teaching full time.

In the first years after establishing himself in Tokyo, Ueshiba taught in the private residences of several of his patrons. His students consisted mainly of persons of high social standing—military officers, politicians, and members of the business elite. Admiral Takeshita, who was a devotee of the martial arts and at one time served as the president of the Sumo Association, was a particularly active supporter. Takeshita studied Daito-ryu for more than ten years and held classes in his own home. He went to great lengths to introduce Ueshiba and his art in the appropriate social circles and it is unlikely that the founder of aikido would have succeeded to the extent he did in Tokyo without the Admiral's backing.

Ueshiba's art, which went under several different names during the early Tokyo years, gradually grew in popularity. Finally, in 1931 through the efforts of Takeshita and others, sufficient funds were collected to open a permanent training facility, the Kobukan Dojo. It was situated in Shinjuku, a bustling commercial district of Tokyo, on the same site as the present Aikikai world headquarters. Among Ueshiba's live-in disciples and students during the Kobukan period were such well-known practitioners as Yoichiro Inoue, Kenji Tomiki, Minoru Mochizuki, Tsutomu Yukawa, Shigemi Yonekawa, Rinjiro Shirata, and Gozo Shioda.

As a result of his many contacts with naval and military officers, Ueshiba was engaged to provide martial arts instruction at various military institutes such as the Toyama school for army officers, the so-called "Nakano Spy School," the Naval Academy, as well as other locations. Actual instruction was often delegated to senior students from the Kobukan as the demands on Ueshiba's schedule increased.

For a part of this period Ueshiba actively taught the techniques of Daito-ryu aikijujutsu, as Takeda's art was sometimes referred to, and he



皇武館道場における植芝盛平 1934年頃
Founder in Kobukan Dojo, c. 1934

合気道開祖・植芝盛平



武道宣揚会会長時代の植芝盛平

中央の出口澄(王仁三郎夫人)の左に立つのが植芝盛平 澄の右出口王仁三郎澄の前植芝盛平の甥井上要一郎

Morihei as chairman of Omoto-sponsored Budo Senyokai. Morihei standing 2nd from left flanked by Sumiko Deguchi, and Onisaburo. Morihei's nephew Yoichiro Inoue is seated third from right.

講習会を開くなど、1931年から日本軍事政権による大本教会破壊の1935年末まで活動が続けた。

1930年代末、日本の中国および東南アジア進出が始まる。植芝門下の若く優秀な師範や弟子たちが徴兵されていった。その結果皇武館道場の稽古生も少なくなり、太平洋戦争が勃発する頃には道場の活動はほとんど行なわれていなかった。1942年、腸の病気にかかり、盛平は土地を購入してあった茨城県岩間村に引退し、戦時色濃い東京の狂乱を離れ、農耕と稽古と瞑想の日々を過ごすことになった。

盛平が岩間でこのような年月を送ったことは、戦後の合気道形成に重要な意味を持つ。初めて集中して武道探究ができる身となった盛平は、戦わずに闘争を解決するという武の道を完成させるために、全身全霊、稽古と祈りの日々に没頭していく。

終戦を迎える頃の日本はひどい困窮状態にあり、食料を確保するなど、人々は生きるために必死だった。岩間には弟子はわずかしかなかった。戦前の弟子たちは東南アジア各地へ出兵したままで、送還された者は少なかった。

1946年夏、日本国有鉄道に勤める一人の若者が盛平門下となる。青年の名は斉藤守弘。この斉藤が後に開祖に最も近い弟子となろうとは誰が予想したであろう。

喧騒を離れた岩間の土地に移ってから数年を経て、盛

awarded transmission scrolls bearing the name of this school. However, Morihei's relationship with the demanding Takeda had become strained and he gradually distanced himself from his former teacher. He seems to have had no further direct contact with Takeda after about 1935, although the techniques of Daitoryu in modified form still constituted the majority of Ueshiba's technical repertoire. The name most frequently used to refer to his art during the prewar years was "aiki budo."

During all of this time Ueshiba maintained close ties with the Omoto religion and Onisaburo. In fact, the Omoto's "Society for the Promotion of Martial Arts," established under the auspices of the sect at Onisaburo's instigation, was specifically created to promote Morihei's martial arts activities. Branch schools were set up all over Japan and training sessions were held, usually in conjunction with Omoto chapters. This organization operated between 1931 and the end of 1935 when the Omoto church was brutally suppressed by the Japanese military government.

By the late 1930s, Japan's military had become heavily involved in China and many parts of Southeast Asia. Most of Ueshiba's finest young instructors and students were conscripted into service. This depleted the ranks of the Kobukan Dojo and by the time the Pacific War had begun there was little activity at the dojo. In 1942, after falling ill with a serious intestinal disorder, Ueshiba retired to the village of Iwama in Ibaragi Prefecture where he had purchased land some years earlier. Away from the frenzied life in war-torn Tokyo, he engaged in farming, training, and meditation.

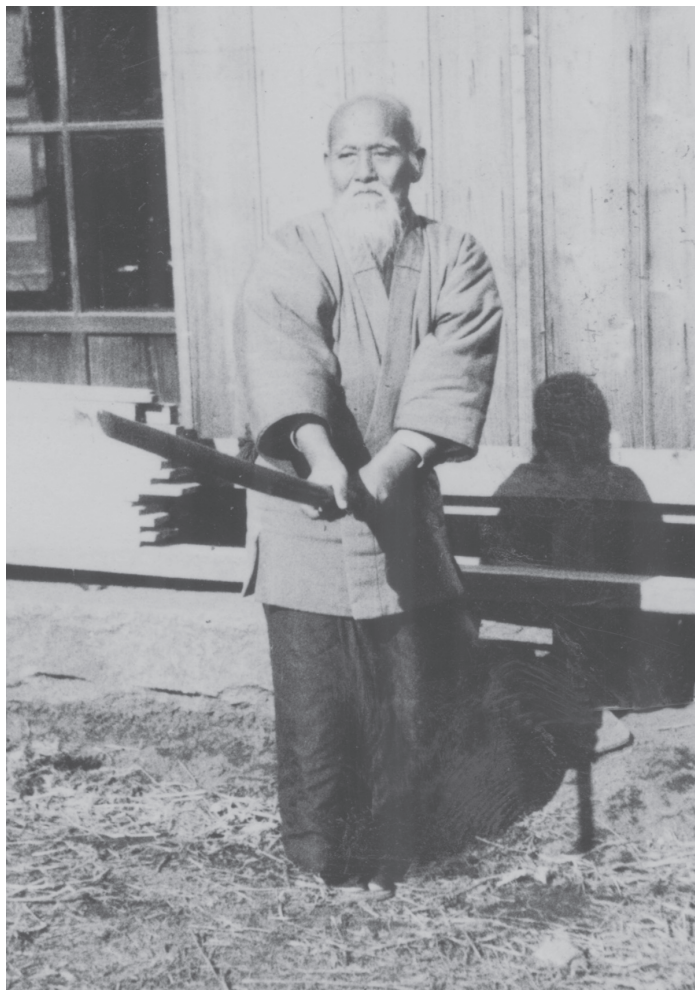
These years in Iwama proved critical to the development of modern aikido. Free as never before to pursue his budo studies with full concentration, Morihei immersed himself in intensive training and prayer in an effort to further perfect a martial art dedicated to achieving the peaceful resolution of conflict.



最後の満州国皇帝溥儀の御前で演武する植芝盛平
受は大庭英雄 1942年

Morihei demonstrating in Manchuria with Hideo
Ohba in 1942 before "Last Emperor" Puyi

合気道開祖・植芝盛平



剣を振る植芝盛平 岩間道場
1950年代初期
Morihei practicing with
sword in front of Iwama
Dojo in early 1950s

平は本格的に合気剣、合気杖の研究を始めるようになる。武器技の理解が正しい体術の基本になると考え、盛平は武器技と体術の双方に重点を置いた。この時期に盛平の稽古相手を務めたのが斉藤である。斉藤は、通常では決して教えられることのない多くの技や哲理を盛平から吸収した。

盛平はこの岩間時代に、「武産合気」の概念を生み出している。「武産合気」とは、ある状況に最も適した方法で無限に技が産まれてくる状態を指す。これが今回の技術書シリーズのタイトルでありまたテーマでもある。

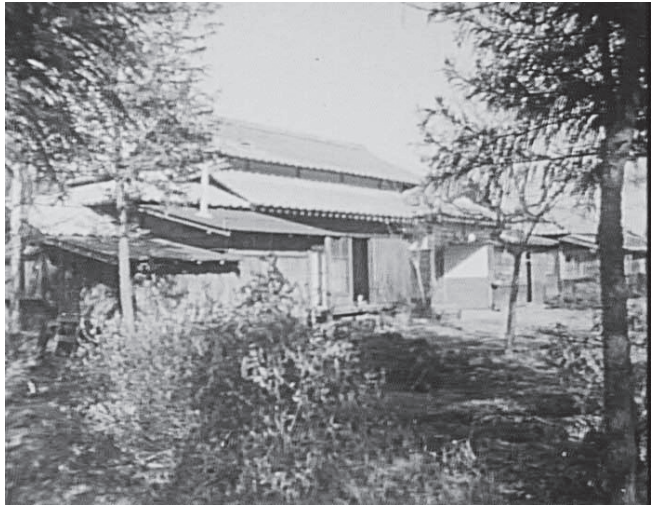
1950年代半ば頃から、盛平は隠遁した岩間の地から出て活動を始めることが多くなる。東京で数日を過ごしては岩間に帰る。または大阪、和歌山などに

る友人や弟子たちを訪ねる。招きに応じて出かけることも多かった。そのため、いまどこにいるのか、いつ新宿の合気会本部に姿を現して指導にあたるのか、誰にも予想がつかなかった。

戦後に入門し実際に盛平の指導や演武に接した多くの弟子たちは、盛平の気力あふれる優雅な動きや、武道に倫理性を求める姿勢に魅せられていった。盛平は生来、楽観的な性格で、指導や演武をしている時にたびたび茶目っ気を発揮した。一方、道場でも道場外でも、とくに合気道の

By the time the war ended, many Japanese were poverty stricken and spent most of their energy on survival and securing food. The founder had few students in Iwama at this time, since his prewar disciples had been scattered all over Southeast Asia and many were still to be repatriated. In the summer of 1946, a young man employed by Japan National Railways quietly enrolled in Ueshiba's dojo. Morihiro Saito showed no particular promise or exceptional ability, but he was destined to become one of the founder's closest students and, in many regards, his technical successor.

After spending several years in seclusion at Iwama, the founder began a serious study of the sword and staff—known in aikido as “aiki ken” and “aiki jo.” He regarded an understanding of the use of these weapons as fundamental to the proper execution of open-handed techniques. In fact, Ueshiba's conception of the aikido curriculum was that of a comprehensive system that included training both with and without weapons. For most of this period, young Saito was Ueshiba's training partner, and he was exposed to many techniques and insights which the founder did not generally teach.



岩間修練道場 1961年
Iwama Shuren Dojo,
Ibaragi Prefecture, 1961

During this phase of his life in Iwama, the founder also formulated the concept of Takemusu Aiki, that is, the spontaneous execution of infinite techniques in a manner completely appropriate to the specific circumstance.

Beginning in the mid-1950s, Ueshiba ventured out more frequently from his secluded country home in Iwama. He would spend several days in Tokyo, then return to Iwama, or visit friends and students in places such as Osaka and Wakayama. He received many invitations and it was difficult to predict where he would be from one day to the next or when he would stop at



多田宏を投げる植芝盛平
旧合気会本部道場 1955年頃
Morihei throwing Hiroshi Tada
at old Aikikai about 1955

真髓について話をする時などは、哲学的、思想的一面ものぞかせた。また、弟子が危険な稽古や真剣味に欠ける稽古を行なうとすぐさま怒りを爆発させた。いずれの盛平に接したにせよ、彼に出会った者は生涯忘れられない強烈な印象を受けた。

晩年、健康の衰えた盛平はほとんど東京で過ごすようになる。若い頃のように自由に動けなくなるにつれ、盛平の技に変化があらわれた。技の多くは簡略化され、手で軽く叩いたり、時には触れるだけで若くエネルギー溢れる弟子たちを投げた。この頃はまた合気道が国際的に第一歩を踏み出した時期でもある。攻撃者を軽くあしらう白い顎鬚をはやした小柄な老人―これが多くの弟子や師範たちの一番記憶にある盛平の姿ではないだろうか。

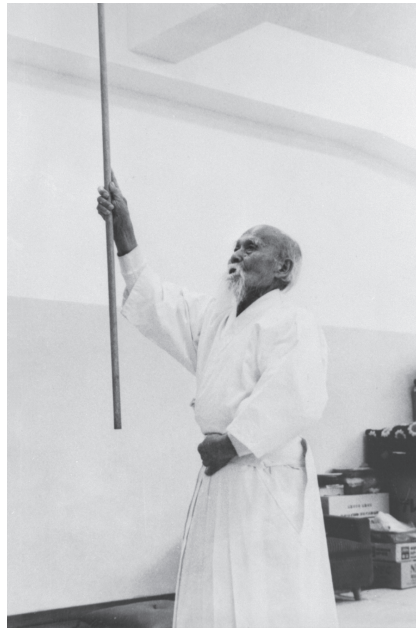
このような開祖の晩年に見られる呼吸による合気道は、い

the Aikikai headquarters in Shinjuku to conduct a class.

Many students who began training after the war and who actually had an opportunity to see the founder teach and demonstrate were inspired by his energetic yet graceful movements, as well as by his ethical views on martial arts. Ueshiba was by nature an optimistic man and would often show a light-hearted side when teaching or demonstrating. At other times, especially when talking about the deeper meaning of aikido both in class and more informal settings, the contemplative side of his nature would be revealed. Always spontaneous, the founder would sometimes become angry if he saw students engage in dangerous practice or fail to display a sufficiently serious attitude while training. All of these facets of his character left lasting impressions on those with whom he came into contact.

In his later years, as his health began to gradually decline, Ueshiba spent much of his time in Tokyo. No longer able to move as quickly or freely as he could when he was younger, the founder's aikido underwent a transformation. Many of his techniques became abbreviated and he would throw his young and powerful students with a rapid gesture, or the flick of a hand, sometimes without even touching his partner. Because this phase of Ueshiba's life corresponded with the first stage of aikido's growth internationally, the image of a little old man with a white beard waving his hand in front of a charging attacker dominates in the minds of many students and teachers of the art. The founder's aikido in the last years of his life can be understood as a natural development of his previous experience, but as Ueshiba himself was fond of pointing out, his abilities at this stage were the product of more than sixty years of training. The wide exposure he received through his public demonstrations and the later availability of films has spawned many imitators.

The founder of aikido breathed his last on April



杖を持ち禊をする植芝盛平
新設の合気会本部道場 1967年
写真提供:ジャン・グレスル氏
Founder performing misogi jo in
newly-built Aikikai Hombu Dojo,
1967. Courtesy of Jean Greslé.

合気道開祖・植芝盛平



植芝盛平の子息合気道二代道主
植芝吉祥丸 1960年頃
The Founder's son and successor,
Kisshomaru Ueshiba, Second
Doshu, c. 1960

うまでもなくそれまでの修行の積み重ねによるものである。盛平自身も好んで指摘したように、まさに60年以上にわたる修行の産物である。公開演武会やのちの映画フィルムの登場により、盛平のこうした呼吸技は多くの人の目に触れるようになり、安易に模倣する者が後を絶たない。

1969年4月26日、盛平は肝臓癌のため逝去した。継承者は子息・植芝吉祥丸二代目道主。財団法人皇武会は戦後財団法人合気会と名をあらため、合気道界におけるトップの座を誇っている。世界各地の合気道組織(道場)の過半数はこの東京本部の傘下にある。また本部は国際合気道連盟(IAF)を組織し海外で活躍している。

合気会以外の主な合気道には、塩田剛三が創設した力強い戦前のスタイルに重点を置く養神館合気道、藤平光一が創設した気を強調し、合気道技による健康法に重点を置く心身統一合気道、富木謙治による試合形式を導入した富木合気道、望月稔による合気道、柔道、空手、剣術などの要素を取り入れた総合武道・養正館合気道などがある。

成熟期に入った合気道が今後ますます発展していくことは疑いない。日本および海外で活躍する多くの師範たちは、みな稽古や指導に30年以上の経験をもつベテランである。また数十カ国語の合気道関係書も出版されている。合気道技の応用範囲も広く、警察関係、心理学、セラピー(心身治療学)など多くの分野に取り入れられている。

26, 1969, his death the result of liver cancer. He was succeeded by his son, Kisshomaru Ueshiba, who assumed the title of “Second Doshu.” The Aikikai Foundation, the postwar continuation of Ueshiba’s Kobukai Foundation, today enjoys a preeminent position in the world of aikido. More than half of the national and regional aikido organizations maintain affiliations with the Tokyo-based headquarters, which operates abroad as the International Aikido Federation.

Other forms of aikido are also practiced today. Yoshinkan Aikido, established by Gozo Shioda, emphasizes a strong, pre-war style of the art; Shinshin Toitsu Aikido, created by Koichi Tohei, is a health system with aikido techniques that stresses the concept of ki; Tomiki Aikido, formulated by Kenji Tomiki, incorporates a form of competition; and Yoseikan Aikido, founded by Minoru Mochizuki, is a comprehensive system blending elements of aikido, judo, karate, and kenjutsu.

The future of aikido looks bright as the art enters its maturity. There are many instructors both in Japan and abroad with more than thirty years of teaching and training experience. Literally hundreds of books have been published on the art in scores of languages and many creative applications of aikido have been used in law enforcement, psychology, physical therapy, and numerous other fields.

齊藤守弘師範と岩間合気道



齊藤守弘 1950年頃
A young Morihiro Saito about 1950

第二次世界大戦に破れた日本は貧困にあえぎ、占領軍の支配下にあった。合気道開祖植芝盛平は、1942年、引退する形で茨城県の小村・岩間に引きこもり、妻はつと暮らしていた。そして終戦を迎える。植芝家の生活は、数人の内弟子や現地の弟子たちに助けられた、稲作と畑作だけの質素なものだった。

当時の開祖は60代、まだまだ活力にあふれ、長年の激しい稽古で鍛え上げた筋骨たくましい体軀の持ち主だった。それまでの合気道教授の責務から初めて自由になり、開祖は気持ちもあらたに自己の修行に専念するのだった。戦前、数万という弟子をもっていた開祖だが、戦争の余波をうけて、弟子はわずかしかなかった。

戦後連合軍総司令部(GHQ)により武道稽古が禁止される。この布告は都市地域でもすみずみにまでゆきわたっていたわけではなく、まして茨城県の片田舎には、あまり影響はなかった。当時、開祖は岩間にある家屋敷を「合気苑」と名付けて

Training under O-Sensei

After its defeat in the war, Japan was a poor, humbled nation governed by an occupation army. Morihei Ueshiba was residing with his wife, Hatsu, in the small village of Iwama where he had “officially” retired in 1942. The Ueshibas led a frugal life, growing rice and raising silkworms, assisted by a few live-in and local students who practiced aikido under the founder.

Ueshiba was in his sixties and the possessor of a powerful physique resulting from decades of hard training. Freed for the first time in many years from heavy teaching responsibilities, the founder could at last pursue his personal training and ascetic activities with undistracted intensity. Although Ueshiba had taught tens of thousands of students prior to the war, the aftermath of the horrible conflict left him severed from all but a handful of his former disciples. The practice of martial arts had been prohibited by the General Headquarters of the Allied Forces, but this edict was unevenly enforced even in urban areas and was of little consequence in the countryside of Ibaragi Prefecture. During these early postwar years, Morihei Ueshiba called his country residence the “Aiki En” (Aiki Farm) to de-emphasize his martial arts activities, in deference to the GHQ ban.

Morihiro Saito was a skinny lad of eighteen when he summoned up the courage to seek out the founder in the summer

斉藤守弘師範と岩間合気道



植芝盛平と斉藤守弘 1955年頃
Founder and Morihiro c. 1955

いる。GHQの武道禁止令を意識して、武道稽古を目立たせないための配慮であった。

1946年夏、一人の青年が道場の門をたたいた。青年の名は斉藤守弘。18歳のいまだ少年の面影を残した細見の青年だった。

斉藤は1928年3月31日、植芝道場から4キロ程離れた小村に生まれた。当時の若者の常として、後藤又兵衛や柳生十兵衛といった剣豪に憧れていた。戦前戦中は、若者が柔道や剣道のひとつでもやっていないのは恥とされ、学校でも正課としてこれらの武道を教えた。斉藤は学校では剣道を選んだ。東京の田端駅に勤務していた十代の頃、斉藤は目黒の糸東流空手を始めている。しかしまもなく帰郷することになり、稽古は長く続かなかった。勤務先が土浦駅に変わり、その後、近くの石岡町で柔道を習い始める。柔道を始めたのは、柔道と剣道、空手ができれば喧嘩に負けることはないと思ったからだという。柔道はつかみに適しているし、ボクシングより空手の方が足が使えるようになるから喧嘩に向くというのが理由だった。当時柔道へ抱いた不満を振り返って、斉藤は言う。

「空手の道場はとても静かだった。それに比べて柔道の道場ときたら、子供たちがかけまわるわで、まるで公園みたいだった。これも嫌気がさした理由です。それから喧嘩になると、みんな蹴ったり突いたりするのに、柔道にはそれらに対する防御法がない。また柔道稽古では先輩は自分の稽古のために後輩を投げても、よほど機嫌のいいときでないと後輩には投げさせてくれない。図々しくて威張りくさった勝手者ぞろいだったね。」

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しかし、やがて斉藤の武道観は小柄で白い顎鬚を生やし

of 1946. He was born on March 31, 1928 in a small village a few miles from the Ueshiba dojo. A typical Japanese youngster, young Morihiro admired the great swordsmen of feudal Japan such as Matate Goto and Jubei Yagyu. Boys in Japan prior to and during World War II were embarrassed not to have some understanding of judo or kendo, and these arts were taught as a part of the required school curriculum. Young Saito had opted to learn kendo in school.

As a teenager Morihiro took up Shito-ryu karate in the Meguro district of Tokyo where he was then working. His karate training in Tokyo did not last long, as he soon moved back to Ibaragi Prefecture to work for the Japan National Railways. Saito then decided to take up judo because he felt that if he knew both karate and judo he would have nothing to fear in a fight. Judo was good in a hand-to-hand situation while karate was superior to kendo because one also developed kicking skills.

Saito recalls his early martial arts training and his dissatisfaction with judo:

The karate school was fairly quiet, but the judo dojo was like an amusement park with children running all around. That was part of the reason I became tired of judo. Also, in a fight, a person can kick or gouge whenever he wants to, but a judo man doesn't have a defense for that kind of attack. So I was dissatisfied with judo practice. Another thing I disliked was that during practice the senior students threw the junior students, using us for



多人数掛けに対する植芝盛平
岩間 1949年頃

Founder executing throw
against multiple attackers
in Iwama, c. 1949



前列左から植芝盛平夫人はつ、植芝盛平、植芝吉祥丸夫人

後列左から植芝吉祥丸、藤平光一、齊藤守弘 1954年頃

Ueshiba posing with family and close students about 1954. 1st row left to right: Hatsu, Morihei, Sakuko. Back row: Kisshomaru, Koichi Tohei, and Morihiro holding children

た一人の老人との出会いで大きく変わることになる。その老人は神秘的な武道をやると噂されていた。この運命的な出会いを回顧して —

「岩間の山奥に、妙な技をやるじいさんのいることを耳にしました。ある人は空手だと言うし、柔道の先生に聞くと、『あれは植芝流柔道だ』と言う。とにかく山の中なんか恐くて行けないんだ。なにか非常に神秘的な感じだし、うすきみ悪いし。でもやっぱり行ってみようと友達と約束してね。ところが友達は恐ろしくなって来なかった。私は一人で行ったんです。暑いときでした。老人の住居にいたのが、望月稔(現養正館本部長)氏でした。その彼が『先生はあちらじゃ』とあぐらをかいて言うんです。そこで、とことこ先生のところへ行ったら、その老人が数人のお弟子に朝稽古をつ

their own training. They would only allow us to do a few throws when they were in a good mood. I thought they were very selfish, arrogant, and impudent.

Morihiro's thinking about martial arts was, however, soon to undergo a major transformation. This was the result of a fortuitous encounter with an old man with a wispy, white beard who, according to local rumors, was practicing some mysterious martial art. Many years later Saito described his fateful first meeting with Morihei Ueshiba:

There was this old man doing strange techniques up in the mountains near Iwama. Some people said he did karate, while a judo teacher told me his art was called "Ueshiba-ryu judo." It was frightening up there and I was afraid to go. I had a very strange feeling about the place. It was eerie, but some of my friends and I agreed to go up and have a look. However, my friends got cold feet and failed to show up. So I went alone.

It was during the hot season and I arrived in the morning. O-Sensei was doing his morning training. Minoru Mochizuki directed me to where O-Sensei [lit., "great teacher," a term of respect often used by aikidoka to refer to the founder] was training with several students. Then I entered what is today the six-tatami mat room of the dojo. While I was sitting there, O-Sensei and Tadashi Abe [an early pioneer of aikido in France] came in. As O-Sensei sat down Abe immediately placed a cushion down for him. He really moved fast to help O-Sensei. Sensei stared at me and asked, "Why do you want to learn aikido?" When I replied that I'd like to learn if he would teach me, he asked, "Do you know what aikido is?" There was no way I could have known what aikido was. Then Sensei added, "I'll teach you how to serve society and people with this martial art."

I didn't have the least idea that a martial art could serve society and people. I just wanted to become strong.



中央植芝盛平 その左 はつ夫人 盛平の
右齊藤守弘 前列右から二人目磯山博
岩間合気神社前にて 1955年頃
Founder and wife with students in
front of old Aiki Shrine in Iwama,
c. 1955. Morihiro is seated next to
Founder. Foreground second from
right is Hiroshi Isoyama

けていました。六畳間に行って座って待っていると、老人と阿部正(フランスにおける合気道指導の先駆者)さんがやって来たんです。阿部さんは老人が座るとき、ぱっと座布団を出し、すごく早く世話をするんです。老人は私をぐっと睨むと、『どうして合気道、習いたいのか』って聞く。『教えていただけるのなら教えてもらいたい』と言ったら、『合気道っていうのは何か、知っているのか?』と言う。私が答えられずにいると、『この武道で、世のため人のために尽くすなら教えてやる』って言うんですよ。武道が世のため人のためになるなんて考えていなかったし、強くなればいいと思っていたから、なんで武道がそんなことにつながるのか疑問に思ったけど、入門させてもらわないことにはしょうがないから、『はい、わかりました』って言ったわけです。それで、『せっかく来たんだから、一手や二手は覚えて帰りなさい』と言われたのでその気になって、シャツの袖をまくって道場に立ったら、

Now I understand, but at that time I had no idea of what he was talking about. When he said, “for the benefit of society and people,” I wondered how a martial art could serve that purpose, but as I was eager to be accepted, I reluctantly answered, “Yes, I understand.”

Then, as I stood on the mat in the dojo rolling up my shirt sleeves thinking to myself, “Well, since I’ve come all the way here I might as well learn a couple of techniques,” O-Sensei said, “Come and strike me!” So I went to strike him and tumbled over. I don’t know whether it was kotegaeshi or some other technique, but I was thrown. Next he said, “Come and kick me!” When I tried to kick him I was gently overturned. “Come and grab me!” I tried to grab him judo-style and again I was thrown without knowing how. My shirt sleeve and my pants ripped. Sensei said, “Come and train if you like.” With that he left the mat. I felt a sigh of relief to think that I was accepted...

Although Ueshiba had accepted the young Saito as a student, the seniors at the dojo severely tested his resolve. Saito recalls the aches and pains of his early training days and how he felt it would have been preferable “to have been beaten up in a fight!” On one occasion during practice, he had to remove a bandage protecting an injury to avoid being ridiculed. If he showed the slightest trace of pain on his face, his seniors would torture that part of his body even more. Soon, however, the determined young Morihiro had proved his mettle and gained the respect of his seniors. He remembers with gratitude how he was kindly taught by people such as Koichi Tohei and Tadashi Abe.

The founder’s teaching methods in Iwama were very different from his approach during the prewar years. In earlier years, it was his custom to merely show techniques a few times with little or no explanation



斉藤守弘 22歳頃

Early training photo of Morihiro at about age 22



野外で剣の稽古をする盛平と齊藤守弘
岩間 1950年代後半

Founder and Morihito during
outdoor training with sword in
Iwama in late 1950s

先生は『突いてこい』と言うんだ。それで突いていったら、ひっくり返された。小手返しかなにかわからないがひっくり返された。今度は『蹴ってこい』と言われて、蹴っていったら、またふわっとひっくり返された。『掴みかかってこい!』と言われて、掴みかかっていった、柔道式にね。でもやっぱりひっくり返された。わけがわからない。私のシャツは破れ、ズボンは裂けていました。先生は『よかったら、おいでなさい』と言って、すーっと帰ってしまった。これで、やれやれ入門が許されたと思った。」

開祖からは入門の許しが出たものの、齊藤は道場の先輩たちからその「覚悟のほど」を試されることとなった。当時の稽古の激しさは、「喧嘩で殴られて負けた方がよほど楽だろう」と思ったくらいだという。「いっぺん膏藥を貼っていった

and then to have students attempt to imitate his movements. This was the traditional method of martial arts instruction and students had to do their best to “steal” their teacher’s techniques. But now, Ueshiba had the luxury of being able to devote his full energies to his personal pursuit with just a few close students.

As I look back on it, I think the brain of the founder was like a computer. During practice O-Sensei would teach us the techniques he had developed up to that point as if systematizing and organizing them for himself. When we would study one technique, we would systematically learn related techniques. If we started doing seated techniques, we would continue doing only that, one technique after another. When he introduced a two-hand grab technique, the following techniques would all begin with the same grab. O-Sensei taught us two, three or four levels of techniques. He would begin with the basic form, then one level after another, and finally, the most advanced form. The founder stressed that every little detail should be correct. Otherwise it wasn’t a technique.

The senior and juniors would practice together and the juniors would take breakfalls. When the seniors finished the right and left sides and the juniors’ turn came, it was already time for the next technique. Though he didn’t have many students at that time, O-Sensei used to throw everyone at least once. Sometimes while some of the senior students were practicing with O-Sensei, we waited for our turn to be instructed by him personally.

Saito’s job with Japan Railways was a stroke of good fortune as far as his aikido training was concerned. His work schedule of twenty-four hours on and twenty-four off left him free to spend a great deal of time at the Ueshiba dojo. As a result, he was allowed to participate in the early morning sessions normally reserved for live-in students.

These morning practices consisted of about forty minutes

齊藤守弘師範と岩間合気道



齊藤守弘 30歳頃
Morihiro at about age 30

ら、大先生に叱られてね。だから道場に行く前に剥がし、稽古が終わると急いで風呂へ入ってまた貼った。痛いところがあるような顔をしていると、かえって痛いところを攻めてくるのです。」と齊藤は述懐する。

しかし、若く、不屈の精神にあふれたこの若者はたちまち先輩たちの信頼を得る。当時、藤平光一、阿部正といった先輩たちから受けた親切や教えは、いまだに忘れられないと齊藤は言う。

開祖の岩間における教授法は戦前に比べるとかなり異なっている。戦前は説明なしに技を2、3回やってみせ、弟子たちがそれを真似するという方式であった。これがいわば伝統的な武道教授法であり、弟子たちは師範の技をいかに“盗む”かに全力を注いだのである。しかし、戦後の稽古では、数人の愛弟子を相手にひたすら自己の武道探究に全力投球する開祖だった。

「考えてみると、大先生の頭の中はコンピューターみたいだったんじゃないかな。稽古になると、大先生は今までまとめてきた技を教えるのだけど、まるで整理、整頓をしているっていう感じだった。我々にひとつの技を教えると、それに関連した技ばかりやる。座り技が始まったら座り技ばかり。たとえば両手掴み技をやると、つぎも同じ掴みから始まるという具合に。先生は技を2、3、4と段階的に教えてくれた。型でこうなると、こうなって最後には、こうなるんだ、とね。先生は『一分一厘でも狂っては技にならない』と言われた。

門弟が少なかったこともあるが、大先生は必ず一度は弟

of prayer while seated upright in front of the altar of the Aiki Shrine, followed by weapons training as the weather permitted. At this stage of his life, the founder was engrossed in the study of the aiki ken and jo and their relationship to empty-handed techniques. He was experimenting with the basic weapons forms which Saito would later formalize into a comprehensive system to complement the empty-handed techniques of aikido.

O-Sensei just told us to come and strike him. Sword practice began from there. Since I had practiced kendo when I was a boy, I somehow managed to cope with the situation. Then he told me to prepare a stand for tan-renuchi, or sword-striking training. So I gathered some wood and used it to build a stand. However, O-Sensei got angry and broke it with his wooden sword. He said to me, "This kind of thin wood is useless!"

I had to think of something. I cut two big pieces of wood and drove nails into them and tied them together. When I made that Sensei praised me. However, even that stand lasted less than one week. So we struck at different places to save the wood. Then after a week I went out again to cut more wood in order to make a new stand. There were a lot of trees in the hills in those days. We used this setup to train in striking with the wooden sword....

As training advanced, we were taught what we now call "ichi no tachi," the first paired sword practice. O-Sensei taught us this one technique for three or four years. The only other thing we did was to continue striking until we were totally exhausted



軍部で演武する植芝盛平と
齊藤守弘
Founder and Morihiro dem-
onstrating at army base
c. 1956

齊藤守弘師範と岩間合気道

子を投げてくれた。先輩が先生に稽古をつけてもらっている間、我々はそれを見ながら自分の番がくるのを待っていたものです。そのようにして先生はいつも一対一で稽古してくれたからね。」

齊藤にとって国鉄に勤務していたことは、稽古をする上で非常に幸運だった。24時間勤めた次の日は非番だったので、植芝道場でかなりの時間を過ごすことができたのである。また普通は内弟子にしか参加できない朝稽古も行なうことができた。

朝稽古は合気神社の神前に座って40分ほど祈ることから始まり、それから晴れの日には武器技の稽古になる。この頃の開祖は合気剣・杖及び体術の理合の研究に没頭していた。開祖は武器技の基本型を模索していたが、後にこれが齊藤の手により体術を補う総合的合気道へと発展していく。



開祖と妻はつ 1960頃
Founder with wife, Hatsu, c. 1960

「最初の頃の剣の稽古は大先生がただ『打ってこい』と言うだけ。私は子供の頃剣道をやったのでなんとか格好はついてたけどね。そのうち先生が鍛練打ちの台を作れと言うので自然木でYの形をしているのを2本地面に立てた。木の枝を束ねて乗せるためだった。これを見た大先生は『こんな細いの役にたたん』と言うなり、木剣でY形の自然木を真っ二つに割ってしまった。そこで考えた末、今度は丸太を2本組み合わせて地面に打ち込み針金でしっかり固定して木の枝を束ねて乗せた。今度はこれを見て『よし』と褒めてくれた。それでも1週間ももたない、ボロボロになってしまう。だからこっち叩いたりあっち叩いたり毎日打ち込む場所を変えてね。1週間経つと新しいのを作った。その頃は山にいくだけでも木はあったので問題はなかった。

稽古が進んでくると、「一の太刀」を教えてもらった。これだけで3年くらい、ほかには何も教えない。ふらふらになる



and had become unsteady. When we had reached the point when we could no longer move, he would signal that that was enough and let us go. That was all we did for morning practice every day. In the last years, I was taught by Sensei almost privately.

植芝盛平と斉藤守弘の演武
Founder withstanding
push by Morihiro during
demonstration

The widespread poverty of Japan in these years made it increasingly difficult for the few students at the Iwama Dojo to continue practicing. One by one, work and family obligations compelled them to abandon their training until only a few students came to practice. Seeing Morihiro's devotion and enthusiasm toward training, Ueshiba gradually began to rely on him more and more in his personal life. Finally, only young Saito was left to serve the founder on a regular basis. Even after his marriage, Morihiro's passion for training continued unabated. In fact, his young bride began to serve the Ueshibas too, and personally looked after O-Sensei's elderly wife, Hatsu.

In the end, only a small number of senior students

斉藤守弘師範と岩間合気道



斉藤守弘 30歳頃
Morihiro Saito in action
at about age 30

まで打っていきなだけ。動けなくなると『よし』と勘弁してくれた。毎朝の稽古はこれだけ。しまいには、ほとんど先生と二人っきりの稽古になった。」

当時の日本は貧しく、岩間のそれほど多くない弟子たちが道場で稽古を続けるのはむずかしくなった。仕事や家族を養うために、弟子たちは一人、二人と稽古をやめていき、ついに稽古に来るのは2、3人だけになり、やがて斉藤だけが残った。開祖は次第に個人的な生活上の問題でも斉藤を頼りにするようになる。斉藤は結婚後も稽古に対する情熱は変わらず、新妻も植芝家に仕え、開祖の年老いた妻・はつの面倒をみた。

「結局、少しの地元の先輩と私が残ったわけです。だけど先輩はみな、嫁をもらえば家業に精出して道場に来れなくなった。とにかく先生からいつ呼び出しがかかるかわからない。たとえどんな農作業を予定していても『来い』と言われると、これは絶対命令なのです。行かなかったらたいへんなんだから。皆、家庭を守るために道場から遠ざかっていったわけです。私は一日おきに勤めに行っていたので、非番は自由だったし、先生から一銭もいただかなくても国鉄から食べていくだけの金をもらっていたから続いたのです。先生には財産があったからいいけれど、この辺りの弟子は財産がないし、先生のところに来て収入はないし、家族のために作物も作れない。それだけのことを教えてもらうには、そりゃ厳しいものだった。命がけだ。朝から晩まで泥まみれになって百姓を手伝って、肩もみやった弟子じゃないと先生は心を許さなかった。」

from this area and I were left. But finally, after they were married, they could no longer come to the dojo, since they had to work hard at their jobs. Whenever Sensei was here we would never know when he would call us to help him. Even if we had already asked a neighbor to help thresh rice, if Sensei happened to call us and we didn't come, the consequences were terrible!

Eventually, all of the students stopped coming to the dojo in order to maintain their own families. I could continue because I was free during the day though I went to work every other evening. I was lucky enough to have a job, otherwise, I wouldn't have been able to continue. I could live without receiving any money from O-Sensei because I was paid by the Japan National Railways. O-Sensei had money, but the students around here didn't. If they came to Sensei they would have had no income. They would not have been able to raise rice for their families to live on.

Serving the founder was extremely severe even though it was just for the study of a martial art. O-Sensei only opened his heart to those students who helped him from dusk to dawn in the fields, to those who got dirty and massaged his back, those who served him at the risk of their lives. As I was of some use to him, O-Sensei willingly taught me everything.

The founder amply demonstrated his great affection for and trust of young Saito. When Morihiro took the initiative in helping O-Sensei favorably resolve a land dispute, he presented Saito with a parcel of land on the Ueshiba property. It was here that Saito built a home and where he, his wife and children lived and served the founder.

By the late 1950s, the years of intensive training under the direct tutelage of the founder had transformed Saito into a powerful man and one of the top instructors in the Aikikai system. He taught regularly at the Iwama Dojo in Ueshiba's absence and was asked to substitute for Koichi Tohei at the

斉藤守弘師範と岩間合気道

開祖がいかに斉藤を信頼し、愛情をよせていたかは、のちの開祖の行動がよく示している。植芝家の土地問題を斉藤が主になって解決した後、開祖は植芝家の土地の一部を斉藤に与えている。斉藤はその土地に家を建て妻子と暮らしながら開祖に仕えた。

開祖直々の集中的な指導を受けた斉藤は、1950年代後半には合気会トップレベルの指導者となり、開祖が留守の間は岩間道場で教えた。また藤平光一が合気道指導にハワイへ行っている間、藤平の代稽古を行なった。

1960年頃からは、週1回の割合で東京の合気会本部道場で指導を始める。開祖から本部道場で武器技教授を許されたのは、斉藤ただ一人であった。体術と武器技を教える斉藤の日曜稽古は人気があり、何年もかかえず通った稽古生がかなりいる。

1969年4月26日の開祖没後、斉藤は茨城道場長となる。また開祖が建立した合気神社を守護することとなった。開祖に23年間献身的に仕え、開祖没後もひたすら開祖合気道の保存に努力している。

latter's dojo in Utsunomiya when Tohei traveled to Hawaii to teach aikido. Around 1960, Saito also began to instruct on a weekly basis at the Aikikai Hombu Dojo in Tokyo and was the only teacher besides the founder himself permitted to teach aikido weapons there. His classes were among the most popular at the headquarters school and for many years Tokyo students gathered on Sunday mornings to practice free-hand and weapons techniques with Saito.

After the founder's death on April 26, 1969, Saito became chief instructor of the Iwama Dojo and also the guardian of the nearby Aiki Shrine. He had served the founder devotedly for twenty-four years and O-Sensei's passing only strengthened his resolve to make every effort to preserve Ueshiba's aikido legacy intact.

岩間合気道の海外発展



1970年代中期、斉藤は技術書シリーズ『合気道 剣・杖・体術の理合』(5巻)を発行し、当代一流の合気道家としての名声を確立した。

斉藤が海外での指導を始めたのは、1974年10月、カリフォルニアでの一連の講習会からである。大勢の海外稽古生は、合気道技についての幅広い知識にもとづいた斉藤の演武を初めて目の当たりにした。ゆっくりと技を掛ける、たくさんのジェスチャーを使うなどの工夫をこらしたわかりやすい教授法は、講習会参加者に好評であった。

1970年代半ば、斉藤は30年間勤めた国鉄を48歳で退職。合気道に専心できるようになり、頻繁に海外指導にでかけるようになった。

ここ数年間に、斉藤は「岩間スタイル

Spreading Iwama Aikido worldwide

The 1970s publication of Saito's authoritative five-volume series of technical manuals, *Traditional Aikido*, helped establish his reputation as one of the art's foremost technicians. These volumes contain hundreds of aikido techniques covering empty-handed techniques, aiki ken and jo, and counter-techniques. The books also introduced a system of classification and nomenclature for aikido techniques that is now widely used throughout the world. In addition, instructional films were prepared to supplement the books and were enthusiastically received.

Saito made his first trip abroad in 1974 to conduct a series of seminars in California. For the first time, large numbers of foreigner practitioners were able to directly experience Saito's encyclopedic knowledge of aikido techniques. His clear teaching method, which incorporates such devices as slow-motion execution of techniques and numerous gestures, won widespread praise from seminar participants.

By the mid-1970s Saito had retired from the National Railways after thirty years of service. Free to dedicate all of his time to aikido, he began to make frequent journeys abroad launching a career that would last nearly three decades. During this period, he traveled overseas nearly one hundred times to conduct seminars.

岩間合気道の海外発展



正装の斉藤守弘 1970年頃
Formal portrait of Morihiro
taken about 1970

合気道」(斉藤式合気道の非公式名)の海外指導者間のネットワークを完成させた。体術だけを重点的に稽古するほかの会派に対し、岩間合気道は、体術と武器技のいずれにも重きを置く。岩間合気道が盛んに行なわれている国は、米国、イタリア、スイス、フランス、ドイツ、デンマーク、英国、スコットランド、スウェーデン、ポルトガル、オーストラリア、ニュージーランドなどである。

1989年、斉藤は合気剣杖指導者認定制度を発足。合気武器技の各基準を満たした者に巻物と認定書が授与されることになった。この制度の目的は、盛平の研究による合気剣杖技の保存であり、巻物に

は合気道武器技の名称と詳しい説明が記されている。認定制度発足後、斉藤は段制度を設けたが、合気会本部道場に所属する斉藤は、本部道場と同様な制度を設置した。

技術書の発行と斉藤の広範な海外指導によって、岩間道場での内弟子修行を希望する外国人合気道稽古生が次々と来日している。内弟子になることで稽古生は合気道を集中的に稽古し、合気剣杖を学ぶ機会を与えられる。過去20年間に、数千人の外国人が斉藤のもとを訪れている。外国人稽古生が日本人を上回ることもしばしばである。

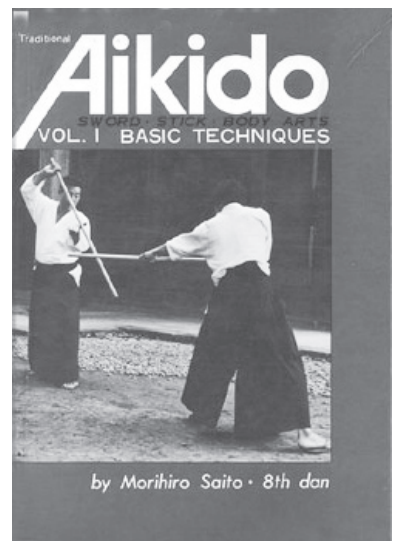
現在、斉藤は内弟子に合気剣杖の朝稽古を週6日行ない、夜間の一般稽古では体術を教えている。日曜の朝は天候の

Over the years, Saito established a wide network of instructors outside of Japan who teach “Iwama-style aikido,” as his form of aikido became informally christened. Iwama aikido has become synonymous with training with a balanced emphasis on empty-handed techniques and weapons practice, in contrast with many schools which train only in free-hand techniques. In particular, the U.S.A., Italy, Germany, Denmark, Australia, England, Sweden, and Portugal have numerous practitioners of Saito’s methods.

In 1989, Saito inaugurated a system for the certification of instructors of the aiki ken and jo. In this system, traditional handwritten transmission scrolls were awarded to those who had demonstrated the requisite skills in the use of aiki weapons. Separate from the aikido belt grading system, the aim of the program was to preserve the founder’s aiki ken and jo techniques, which are inseparable from the empty-handed techniques of aikido. These scrolls included the names and detailed descriptions of aikido weapon techniques and were patterned after the traditional scrolls awarded in the classical martial art traditions. Shortly thereafter, Saito began an Iwama grading system independent but in parallel to Aikikai Hombu Dojo rankings as he remained a member of that organization.

Another effect of the popularity of Saito’s books and his extensive foreign travels was a constant stream of foreign aikidoka traveling to Japan to train and live in the Iwama Dojo. The live-in system afforded participants the opportunity to train intensively in aikido and learn the use of the aiki ken and jo. Over a period of more than 30 years, literally thousands of students journeyed from abroad to study under Saito. Often the foreign practitioners outnumbered their Japanese counterparts at the Iwama Dojo.

Saito continued his six-day-a-week schedule conducting morning classes on the aiki ken and jo for live-in students and general practice in the evenings when he taught empty-handed techniques. On Sunday



1974年出版された『合気道
剣・杖・体術の理合』の表紙
Cover of Volume 1 of *Traditional
Aikido* published in 1974



岩間大祭にて左より斉藤守弘、
さた夫人、子息斉藤仁弘
岩間 1992年4月29日
Saito, wife Sata and son and
successor Hitohiro at Aiki
Taisai ceremony in Iwama on
April 29, 1992

許すかぎり、戸外での合気剣杖の一般講習を行なう。また大学の合気道部の合宿を年間を通じて岩間道場で受け入れている。これは開祖生前の頃からの慣例である。

“伝統”と“革新”をミックスさせた斉藤の稽古方法は実にユニークである。斉藤は盛平が伝えた技をそのまま保存すると同時に、数百の体術と武器技とその理合いを分類し組織化することに創意工夫をこらした。さらに現代教育学にもとづいた数々の稽古方法や実験を試みており、これにより稽古生の理解力は促進された。

今日、武道としてよりも健康のために合気道を行なう修行生がますます増える傾向にあり、合気道技の有効性が真剣に顧みられなくなっている。こうしたなかで、斉藤の力強く正確な技の存在は非常に貴重である。斉藤らの献身的な努力があるからこそ、合気道は依然として真の武道であり得るのである。

mornings, weather permitting, he led the general class outdoors, and provided instruction in aiki ken and jo. Also, he hosted numerous training retreats for Japanese university aikido clubs throughout the year at the Iwama Dojo, a practice which continued from the days when the founder was still active.

Saito continued his active teaching schedule including frequent trips abroad until a few months before his death in May 2002. He began to groom his son Hitohiro to succeed him in the early 1990s. The younger Saito, himself very talented, shared instructional duties at the Iwama Dojo with his father and also started conducting overseas seminars on a regular basis.

Shortly after Saito Sensei's passing, Doshu Moriteru Ueshiba instituted a number of changes in the operation of the Iwama Dojo and also assumed the role of dojocho. The net effect was to relieve the Saito family of responsibility for the dojo and the Aiki shrine. In 2003, Hitohiro Saito officially resigned from the Aikikai to pursue an independent path and follow in his father's footsteps. Hitohiro Saito continues the Iwama aikido legacy instructing at his own private dojo in Iwama, conducting a live-in student course, and regularly traveling abroad to teach.

In retrospect, Morihiro Saito's success as a leading teacher of aikido lay in his unique approach to the art, his blend of tradition and innovation. On the one hand, he was totally committed to preserving intact the technical tradition of the founder. At the same time, Saito displayed great creativity in organizing and classifying the hundreds of empty-handed and weapons techniques and their interrelationships. Furthermore, he devised numerous training methods and practices based on modern pedagogical principles to accelerate the learning process.

In the aikido world today, there is an increasing tendency for practitioners to regard the art as primarily a "health system" and the effectiveness of aikido technique is little emphasized in many quarters. In this context, the power and precision of Morihiro Saito's art stand out in great relief and, due to the efforts of his son and other dedicated teachers, aikido can still be regarded as a true martial art.

Part Two

BASICS

基本技術編

基本技について



斉藤守弘
受:パトリシア・ヘンドリックス
Saito Sensei demonstrating
with Patricia Hendricks

基本技をしっかり理解することがいかに重要であるかは、いくら強調してもしすぎることはない。多くの合気道会派では技を動きながら掛ける気の流れを主に教えているようであるが、基本段階を経ないこのような稽古は、あらかじめ調整された相手の協力があってこそ成り立つ性格のものである。そのため強力で非協力的な相手に出会った場合、うまく対処ができなくなる。本物の攻撃の持つ強力さと狂暴さに対し、まったく準備ができていないということである。今日の合気道では、軟弱で目的のない攻撃が一般的となっているようであるが、このような稽古姿勢は開祖が説いた武道理論に真っ向から反するものである。

基本技に精通していれば、強力な攻撃にも対処できるようになる。まず、相手を掴むにも、真剣にしっかりと掴むこと。相手がそのために動けなくなるようであれば、力を弛めて相手が適切な技を掛けられるようにしてやる。このようにたえず相手のレベルに合わせてこちらの攻撃を調節する。

Basic techniques

The importance of a solid understanding of basic techniques cannot be over-emphasized. Many aikido schools teach primarily “ki no nagare,” or ki flow techniques. In this kind of training, techniques are executed from a moving start dispensing altogether with basic practice where you allow yourself to be grabbed firmly. This sort of prearranged practice is successful only when both partners cooperate fully. Problems occur, however, when students accustomed only to this kind of training are confronted with a strong, non-cooperative opponent. Training in only ki no nagare leaves one totally unprepared for the power and ferocity of a real attack. The weak, undirected attacks characteristic of this kind of training are common in modern aikido, yet this way of training runs directly counter to the martial principles taught by the founder.

Those who practice basic techniques, as opposed to focusing exclusively on ki no nagare, learn how to deal with progressively stronger attacks. In order to do this, you must be sure that when grabbing your training partner, you do so firmly and with real intent. If your partner is unable to move, then lessen the power of your attack until he or she is able to execute a proper technique. Always gage the intensity of your attack to the level of your partner.

In basic training, all techniques begin from a hanmi, or pre-

基本技について



植芝盛平

受:栗田稔

写真提供:ロバート・ナドー

Founder with Minoru Kurita, c.

1964. Courtesy of Robert Nadeau

基本技はすべて半身から始まる。合気道の半身は三角体からなり、前足を前方に向け、後ろ足は前足に対して三角形となる。体を安定したまま位置を素早く変える、または十分に腰をひねる、などは半身が適切であって初めて可能である。半身には相半身と逆半身がある。相半身とは自分と相手の同じ側の足が前へ出ている場合、逆半身とは、逆の足が出ている場合を指す。この二つを十分に使い分けることが重要である。技がうまく掛けられるかどうかは、半身の取り方如何にかかっているといえる。

相手の急所への当て身は相手の攻撃を和らげて、自分を有利な立場にもっていく手段であるが、今日の稽古では省略され

ているのが一般的である。相手を崩さずに技を掛けるのは非常に困難であり、そこに当て身の必要性がある。当て身を暴力的で合気道的でないとみなす人たちは、稽古において当て身の必要性を強調した開祖の合気道に対する基本的な考え方を見逃している。基本技にも高度の技にも当て身は必要であり、稽古から除外されてはならない。

開祖はつねに体の変更と諸手取り呼吸法から稽古を始め、座り技呼吸法で稽古を終わらせた。体の変更は裏(開き)の基本を作り、二つの呼吸法は正しい呼吸法や力強い気の出し方を教える。

paratory stance. Hanmi in aikido is a triangular stance with the front foot facing forward and the rear foot perpendicular to the front, facing sideways. The ability to shift position quickly while remaining stable and to turn your hips fully relies on a proper hanmi. The two most common stances are “gyaku hanmi” (reverse stance) and “ai hanmi” (matched stance). In gyaku hanmi you and your partner have the opposite foot forward, while in ai hanmi, you both have the same foot forward. This distinction is very important and, in most instances, your success in executing aikido techniques will depend on being in the proper hanmi.

A widespread deficiency in today’s training is the lack of practice of atemi, or strikes to vital points. Atemi are used to weaken or neutralize an opponent’s attack to create a favorable situation in which to execute a technique. In many situations, it is virtually impossible to unbalance a strong opponent sufficiently to apply a technique without resorting to atemi. Those who state that the use of such diversionary strikes is too violent or “un-aikido like” are ignorant of the founder’s concept of aikido for he laid great stress on the need for such movements in training. Atemi are an essential part of basic and advanced techniques and should not be omitted from your practice.

The founder always began practice sessions with “tai no henko” and “morotedori kokyuho” exercises. He ended each practice with “suwariwaza kokyuho” training. Tai no henko constitutes the basis of ura, or turning movements, and the two kokyuho, or “breathing” methods, teach correct breathing, proper body coordination, and how to extend ki powerfully.

In aikido training we open our fingers to extend ki through the arms. Opening the fingers is a way to learn basic technique, a training method that will allow you to execute techniques without using any power. Opening your fingers when your wrist is suddenly grabbed makes your wrist thicker, and gives you an advantage. People learning self-defense are told to open their fingers when grabbed because the arm becomes difficult to hold.

Ki is something that is acquired naturally through the cor-

基本技について

合気道稽古では五指を開いて気を腕にゆきわたらせる。指を開く練習によって、力を入れずに技を行なう基本技を学ぶことができる。手首を急激に掴まれたとき、指を開くことによって手首は太くなり有利となる。護身を学ぶ者が手首を掴まれたとき指を開くよう言われるのはこの理由からである。

気とは正しい基本をやっていれば自然に出てくるものである。あまり気にとられすぎると、思うように動けなくなる。いったん気が発動されれば、たとえ指が弛緩した状態にあっても、気は自由に両手に流れる。

開祖は「三教までは準備運動である。合気道はそれからである」と言った。一教で体をならし、二教で手を内側に曲げ関節を刺激して丈夫にする。三教で反対に返す。このようにして一撃必殺の身体がつくられるのである。

合気道基本技の稽古でほかに重要な点として、進む、開くがある。進もうと思ったらどこまでも進めなくてはならない。開こうと思ったらどこまでも開くこと。進む稽古、開く稽古をやらず、中間的な稽古ばかりをやっていると、必要なときに動けなくなる。打ってくるのを受け止めて前に進むということは力に差がある場合以外は困難である。開祖は、開く必要がある場合、あるいは受け切れない場合は開けと言っている。この意味で裏技を修練しておくことは重要である。

最近、「武産合気」という言葉が口にされているが、この意味を理解している者はわずかのようである。「武産合気」とは、合気道の原理を研鑽することにより無限の技が生まれてくる状態をいう、つまり実技の問題である。

体術および剣杖を含む合気道稽古では、区別をはっきりして稽古をしなければならない。すなわち、一教と二教、表と裏、基本技と気の流れにおける区別、段階的な稽古、関連技の研究、それらからの応用技である。最近のイタリア旅行で自分に可能な限りの技を試してみたところ、基本、気の流れ

rect practice of basics. If you worry too much about it you will find yourself unable to move. Ki will manifest itself naturally if you are training correctly. Once you have developed ki, it will flow freely through your hands even when your fingers are relaxed.

The founder considered the techniques of ikkyo through sankyo to be preparatory movements for aikido. In ikkyo you train your body; in nikyo you bend your wrist inward to stimulate and strengthen the joints; in sankyo you move your wrist outward in the opposite direction. Through practice of these techniques, you develop a body capable of defeating an enemy with a single blow. These basic techniques are your preparation, and training in aikido techniques begins from them.

Another essential part of training in aikido basics is mastery of entering and turning movements. If you decide to advance, you must advance totally. If you decide to turn to the rear, you must do so completely. It is difficult to advance after you have parried a strike, unless you have a power advantage. Thus, turn whenever necessary, such as in a situation where you are unable to block. When attacked from the rear, you must turn. The practice of turning techniques is also necessary to learn how to move freely.

Recently, the term Takemusu Aiki has been tossed about quite freely, but it seems that few people understand its meaning. Takemusu Aiki refers to a state where techniques spring forth endlessly as a result of the study of the principles of aikido. In aikido training—which includes empty-handed techniques, and the aiki ken and jo—it is important to make clear distinctions. These include the distinctions between ikkyo and nikyo, omote and ura, basics and ki no nagare techniques, progressive level training, the study of related techniques, and applied techniques (oyowaza). On a recent trip to Italy, I attempted to do as many techniques as I could. Concentrating on only basic techniques, ki no nagare, variations, and applied techniques, I managed to execute more than four hundred techniques. I am sure that number would have risen to more than six hundred had I included seated, hanmihandachi (attacker standing, defender

基本技について

れ、変化技、応用技など400種の技が簡単に出てきた。さらに座り技や半身半立ちも加えればおそらく全部で600技ちかくになるはずである。

武産についていかに名文を並べても、実技が伴わなければ指導者の資格はない。基本からもっとも高度な技まで、無限の合気道技を産み出していくには、正しい伝統的稽古で修練を続けることが大切である。

seated), and counter-techniques.

No matter how splendidly people write about Takemusu Aikido, they must be capable of performing these wonderful techniques themselves if they are to be regarded as teachers. If you continue to practice assiduously according to the traditional training method, you will reach the stage where you are able to perform an endless number of aikido techniques from basics to the most advanced.

EXERCISES

稽古の前に



体の変更



- ① 逆半身で相手が左手首を握ってきたら
- ② まず指先を開き、内側に向け、腹の前にもってくる。
- ③④ 腰を内側へひねりながら右足を後方に開き、十分に指を開いて姿勢を正しくし気力を充実させる。

- ① From gyaku hanmi, your partner grabs your left wrist.
- ② Move your fingers inward, bringing your left hand in front of your abdomen.
- ③④ Twisting your hips inward, pivot to the rear with your right foot. Be sure to keep an upright posture and extend the fingertips of both hands parallel to your partner.



ポイント Commentary

日々の稽古は体の変更より始まる。体の変更はまず指先を開く。足は裏技の基本で、相手の右足爪先に自分の左足爪先をつき合わせる。相手に合わせるように丸くまわって相手の側面に。開いたら十分に指を開いて気力を充実させる。両手の指先がそろるように、押されても引かれても動かないような腰をつくる。昔は片手で行なったが、晩年の開祖は両手を使った。

Daily practice begins with tai no henko. First open your fingers. The basis of ura movements is footwork. Bring the toes of your left foot to meet the toes of your partner's right foot. Turn in a circular movement into a position along your partner's side. When pivoting, open your fingers fully and extend your ki. Learn to keep your hips stable regardless of whether your partner pushes or pulls. At one time the founder executed tai no henko with a single hand, but in his later years he used both hands. Pivot around and bring the fingers of both hands to the same level.

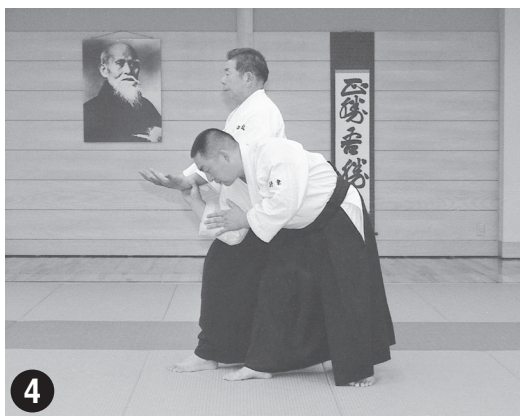
Tai no henko



3



③



4



④'



植芝盛平による体の変更
受:千葉和雄 1961年頃
Founder demonstrating tai no
henko, c. 1961. Uke: Kazuo Chiba

諸手取り呼吸法



- ① 逆半身で相手が両手で左手を掴んできたなら
- ② 左足を相手の右足の脇に置き、左半身から右半身に腰をひねる。
- ③ 腰をひねるときにやや肩、肘、腰をおとし気味にして相手の側面にまわり、相手と同じ方向を見るようにする。
- ④ 両手をあげて相手を崩し、左足で相手の後側に入る。
- ⑤ 左足に重心をうつし、相手の頭の方へ腕をのばして投げる。目線は常に前方におく。



相手と同じ方向を見るのが呼吸法の基本。同じ方向を見ると相手を巻きこむ感じで密着するから、相手は逃げられない。少しでも相手を見ると体が離れて相手に余裕ができてしまう。

- ① From gyaku hanmi, your partner grabs your left hand with both his hands.
- ② Lower your elbow and hips while extending ki through your arm.
- ③ Pivot in place, shifting to ai hanmi; look in the same direction as your partner.
- ④ Raise your hands upward, pulling your partner off balance and enter behind him with your left foot.
- ⑤ Shift your weight to your left foot and extend your arms towards your partner's head to execute the throw. Be sure that your eyes continue to look forward to avoid a possible kicking counter.

ポイント

Commentary

When your partner stands in right hanmi and grabs your left hand, move your left foot to your partner's right foot and turn your hips to change from left to right hanmi. Do this movement with the feeling of dropping your shoulder, elbows, and hips slightly. Turn to a position beside your partner, looking in the same direction. This is basic for all kokyuhō exercises. The spacing, or *maai*, between you and your partner will be wrong if you look at him. If you face the same direction with the feeling of enveloping him, you will stay close to him and he will be unable to escape. If you look at your partner even slightly, his body will separate from you and there will be too much space between you.

Morotedori kokyuho

②



③



④



④



⑤



⑤



座り技呼吸法

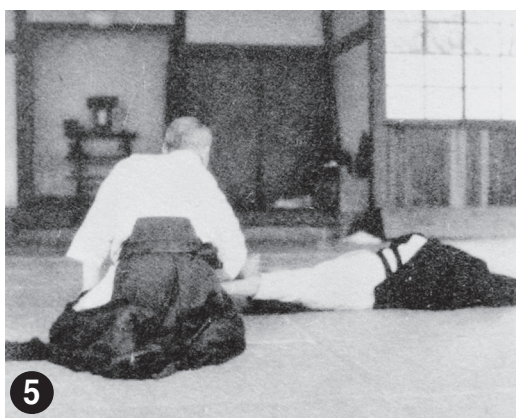


- ❶ 向い合って座り、相手が側面から両手を握る。
- ❷ 指先を開き剣を振りかぶる気持ちで両手をあげ、手を外側へ向ける。
- ❸❹ 腰を左前方へ出して相手を崩し、右膝を出す。
- ❺ 両手刀をしっかりと伸ばしながら右膝は崩れる相手についていき脇につける。(このあと写真なし)そのまま両手刀を相手の胸の少し上へのばして起きあがろうとする相手を制する。

- ❶ While seated opposite your partner, he grabs both your wrists lightly from the side.
- ❷ Raise your arms upward as if holding a sword, extending ki through your arms; then direct your fingers outward.
- ❸❹ Move your hips forward and to the left to unbalance your partner and move your right leg forward.
- ❺ Complete the movement keeping both hands fully extended and move in to the side of his body with your right knee. Keep your hands extended slightly above his chest to keep him from sitting up.



Suwariwaza kokyūho



『武道』より 1938年
Technical photos from
Budo, 1938



1952年のフィルムより 受: 齊藤守弘
Still frames from 1952 film. Uke: Morihiro Saito

IKKYO

一教





ポイント

Commentary

正面打ち一教は、『武道』にも書いてある通り、「我より攻撃する」

〔注 (仕)は右足より一歩前進しつつ右手刀をもって敵の正面を打ち、左拳をもって脇をつく〕のが基本である。

相手の手首をとるときに、両手及び足を同時に使用する。ばらばらでは威力のある技にならない。右手で打っていく場合は、右手で相手を呼び出し、左手で合わせて右足が進んで相手を崩す。三者一体(右手・左手・右足)でないと、相手に強く払う気持ちがある場合技を行なうのがむずかしい。

崩してから左足を突飛ばすように出し、右足はひきよせる(口伝)。左足の出が小さいと右足が出てしまうので注意すること。相手の脇腹にがっちり足が食い込むようにする。

抑えでは、『武道』にあるように、「地上に抑えるときその腕を体と直角ならしむること肝要なり」である。斜め前に抑えた場合、相手に軽く返されてしまう。

In the technical manual *Budo*, published by the founder in 1938, it is written that in shomenuchi ikkyo omote, the person throwing initiates the technique. **“Advance one step with your right foot while striking your opponent’s face with your right tegatana...”** (p. 11).

As you grab your partner’s wrist, move your hands and feet in unison. Your technique will not be powerful if you move them separately. Invite your partner to block by attacking with your right hand. Move your left hand at the same time as your right hand and simultaneously advance with your right foot to break your partner’s balance. Your hands and feet must act together in order to be effective against a partner who resists.

O-Sensei said: **“After breaking your partner’s balance, step in with your left foot with the feeling of knocking your opponent over and draw your right foot up behind your left.”** Your right foot should not stick out. O-Sensei said: **“Make a strong thrusting movement with your left foot.”** If your left step is too small you will tend to move your right foot forward. This goes against basic teachings and is a very common mistake. As shown in the photo, push your partner’s forward hand down as you take a large step with your left foot and dig your leg into your partner’s side below the armpit.

Again, as stated in *Budo*, **“When pinning your opponent to the ground it is essential that his arm be at a right angle to his body”** (p. 12). If you pin your partner’s arm diagonally forward in the direction of his head, your technique will be weak and can be easily countered.



「正面打ち一教表は我より攻撃する」
**“In shomenuchi ikkyo omote, the person
throwing initiates the technique.”**

正面打ち一教 表



① 右足を進めながら、右手刀で相手の正面を打っていく。

② 相手は右手でそれを受ける。相手の右肘を左手でしっかり握り、右手刀でその手首を斬りおろしながら握る。

③④ 抑えた手は前下にもってきて相手を崩し、左足を深く進める。

⑤ 90度に相手の腕を制する。

① Initiate the movement by advancing with your right foot while vigorously extending your right tegatana into your partner's face.

② Your partner blocks with his right hand to protect his face. Grab his right elbow firmly with your left hand and push his wrist down with your tegatana.

③④ Having unbalanced your partner by bringing his arm in front of your abdomen, take a large step diagonally forward with your left foot, moving his arm forward and down.

⑤ Pin his arm at a right angle to his body.



一教を演武する植芝盛平 『武道』より 1938年
Founder demonstrating ikkyo from *Budo*, 1938

Shomenuchi ikkyo omote



正面打ち一教 裏



- ❶ 相半身から左足を進めながら、右手刀で相手の正面を打っていく。
- ❷ 爪先を相手の爪先に合わせ適切な間合いをとる。相手の肘を左手で、その手首を右手でしっかり握る。
- ❸ 相手の腕を両手で制しながら、右足を後方へ回転させる。
- ❹ 一教表技と同じく90度に相手の腕を制する。



- ❶ From ai hanmi, initiate the movement by extending your right tegatana into your partner's face while advancing with your left foot.
- ❷ Align the toes of your left foot with your partner's toes in order to establish a proper distance. Grab his elbow firmly with your left hand and his wrist with your right hand.
- ❸ Pivot your right foot to the rear while applying even pressure on his arm with both hands.
- ❹ Pin his arm at a right angle to his body as in ikkyo omote.



「体の変更」のように、相手の爪先の前に自分の爪先をもって行ってその足を軸にして開く。両手及び足を同時に使用すること。左足を相手の右足の爪先に合わせた瞬間に腰をひねると相手は崩れる。押し気味、ねじり気味にまるく抑える。ねじってしまっ
てはだめ(口伝)。

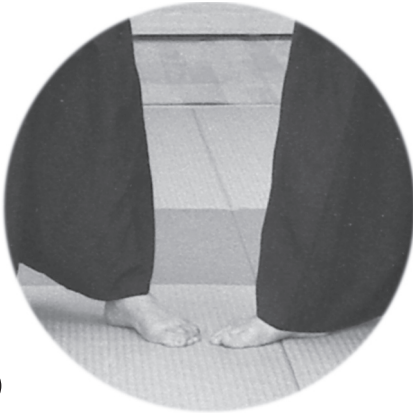
ポイント

Commentary

Just as in tai no henko, step toe-to-toe with your partner and use your front foot as a pivot on which to turn out of the way. Move your hands and feet in unison. Twist your hips the instant you align the toes of your left foot with those of your partner's right foot in order to break his balance. Bring him down with a feeling of circular pushing and turning. O-Sensei said: **"Don't merely twist your partner's arm."**

Shomenuchi ikkyo ura

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②'



③



③



④



⑤



横面打ち一教 表



①②③ 相手が横面打ちでくるとき、逆半身になり左手で攻撃を受け、右手で相手の顔面を打つ。右手で相手の右手をひっかけて手首をとる。

④ 左手で相手の肘を掴み、相手の腕を自分の前下にもってきて崩す。

①②③ As your partner executes a yokomenuchi strike, step diagonally forward with your left foot, assuming gyaku hanmi, to parry his strike. Extend your left arm against his lower forearm to block his forward advance and simultaneously execute an atemi to his face with your right hand. Place your right hand on top of his left hand and grab his wrist.

④ Grab his elbow with your left hand and seize his wrist with your right hand as you bring his arm down in front of your abdomen.



横面打ちに関しては、『武道』のP.16に「受 右足より一步前進しつつ右手刀を以て敵の左横面を打つ。仕 左足を僅に左前方に踏み込みつつ左手刀を以て敵の右手を斬り払い右手にて面を打つ」とある。この形から一教、二教、三教が始まるので、横面打ちの鍛練、すなわち正しい打ち方、正しい受け方をしっかりやる必要がある。

打ち方は、横から払うように打つのではなく振りかぶって横面に打ちこむように、剣のように打ちこむこと。写真の場合、左手で受けると同時に右手で攻撃している。タイミングは左右一緒である。

相手の手首をとるとき必ず自分の手の上からやること。下からやろうとすると受ける部分が高くなってくるため、はずれて失敗が多い。必ず横面は一教、二教、三教、四教でも、入身投げでも、受けた自分の手の上からひっかけること。

Yokomenuchi ikkyo omote ➡



ポイント

Commentary

The method of parrying a yokomenuchi attack is described in the section on yokomenuchi training in *Budo*, **“Invite your opponent’s yokomen strike with your ki. Advance with your right foot while striking the left side of your opponent’s head with your right tegatana. Take a small step diagonally forward and to the left with your left foot while blocking his right hand with your left tegatana and strike his face with your right hand”** (p. 16). Ikkyo, nikyo, sankyo, and yonkyo all begin in the same manner.

When practicing yokomenuchi it is necessary to know how to deliver and parry yokomenuchi strikes. The strike does not come sweeping in from the side. Rather, raise your hand straight over your head and then strike the side of your partner’s head at a slightly oblique angle, as if using a sword. In this case, you parry with your left hand and execute an atemi with your right hand. Parry and attack are simultaneous, i.e., right and left hands move together.

For example, parry a right yokomenuchi attack with your left hand as you strike with your right hand. Then use your right hand to grab your partner’s right hand, always from the top, over your own left hand. Never move your arm below your own left hand. Some techniques are very difficult if you try to grab your partner’s hand from below. You can manage to do iriminage and a few other techniques this way, but your partner will be able to escape if you try to execute nikyo or sankyo by bringing your hand underneath.

You will sometimes find it impossible to grab the wrist from above if you parry it too close to the hand. Many people fail in the execution of this technique because they are careless in parrying the strike. They parry too close to the hand and attempt to grab the wrist from below. When doing ikkyo, nikyo, sankyo, yonkyo, iriminage, or any other technique, be sure to grab your partner’s wrist from above after parrying.



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⑤⑥ 左足を大きく突きとばすように進める(口伝)。

⑦ 相手の腕を90度に制する。

⑤⑥ Take a large step diagonally forward with your left foot, moving his arm forward and down.

⑦ Pin his arm at a right angle to his body.



東京での講習会にて 1991年
At 1991 Tokyo seminar

横面打ち一教 裏



①②③ 相手が横面打ちでくるとき、逆半身になり左手で攻撃を受け、右手で相手の顔面に当て身を入れる。左足の爪先を相手の右足爪先に合わせ、右手で相手の右手を上からひっかける。

④ 右手で相手の手首を握り、左手は右肘をしっかりと握る。

⑤ 相手の腕を両手で制しながら後方へまわりこむ。

⑥ 正面打ち一教表技と同じように90度に相手の腕を制す。

①②③ As your partner executes a yokomenuchi strike, step diagonally forward with your left foot, assuming gyaku hanmi to parry his strike. Extend your left arm against his lower forearm to block his forward advance, and simultaneously execute an atemi to his face with your right hand. Align the toes of your left foot with the toes of his right foot.

④ Grab your partner's right elbow with your left hand and his wrist with your right hand.

⑤ Place your left hand on his elbow and pivot swiftly to the right rear, applying even pressure on his arm with both hands.

⑥ Pin his arm at a right angle to his body.



裏技は逆半身で受ける。それにより早業がきく。相手が強いときは受け止めずに受け流す。このとき基本通りでないとうまく相手を制することができない。裏技の基本である足の位置に気をつけること。

ポイント

Commentary

In ura techniques, parry the strike from the gyaku hanmi position. In this way, you will be able to execute a rapid and effective technique. If your partner is strong, do not parry his attack, but rather let it flow past you. You must use basic movements in order to control him well. You won't be able to blend with your partner if you stray from the basic movement. You must adopt the proper distance and position with respect to your partner and practice correct basic techniques. If you do the technique rapidly, you will be able to sweep the power of a strong partner past you. Foot positioning is essential to the basic ura form.

Yokomenuchi ikkyo ura



片手取り一教 表



- ① 相手が逆半身で左手を掴んできたとき、指先を開き
- ② 左手左足を左に移動し右足を右半身の状態に調整し、相手の顔面に当て身を入れる。
- ③④ 当て身を入れた手で相手の右手を上からつつみ、左手を肘のところにあて、腰をひねって相手を崩す。そのとき相手の腕が前下にくるようにする。それから左足を大きく進める。
- ⑤⑥ 正座し90度に相手の腕を制す。

- ①② From gyaku hanmi, when your partner grabs your left hand, open your fingers and step to the side with your left foot while simultaneously executing an atemi to his face with your right hand. Change to right hanmi.
- ③ Place your right hand on top of your partner's wrist and begin to twist your hips powerfully to the right.
- ④ Bring your left hand to his elbow and complete your pivot to unbalance him by bringing his arm in front of your abdomen. Enter diagonally to the left to take down your partner.
- ⑤⑥ Lower into a seated position and pin your partner's arm at a right angle to his body.



一教であるから特に関節を刺激しなくてよい。動けないように抑えればよい。ここで関節を刺激しすぎると二教になってしまう。一教、二教の区別を指導者ははっきりと教えなければならない。十分に腰をひねること。

ポイント

Commentary

When your partner grabs your left hand with his right hand, open your fingertips and move your left hand and left foot together to the left. Draw your right foot into a right hanmi and simultaneously execute an atemi to your partner's face. Use your atemi hand to grab his right hand from above and bring your left hand to his elbow, twisting your hips.

As in ikkyo omote, thrust your left foot forward in a large motion to unbalance your partner for the pin. It is not necessary to apply nikyo pressure since the technique is ikkyo. Simply pin so that your partner cannot move. Instructors should clearly make this distinction between ikkyo and nikyo.

Katatedori ikkyo omote



片手取り一教 裏



① 逆半身で相手が左手を掴んできたとき

② 左へ相手を崩し一教表技と同じ要領で相手の顔面に当て身を入れる。ここまで表と同じ。

③④ 右手で相手の右手を掴み内側へ腰をひねる。左足を出し、相手の爪先と自分の爪先を合わせ、右後方へまわり、正面打ち一教裏技のように相手を崩す。

⑥ 90度に相手の腕を制す。

①② From gyaku hanmi, when your partner seizes your left hand, step to the left while executing an atemi to your partner's face in the same manner as for katatedori ikkyo omote. The technique up to this point is the same as for katatedori ikkyo omote.

③④ Grab your partner's tegatana with your right hand and twist your hips inward. Step in with your left foot and align your toes with your partner's. Then pivot to the right rear to unbalance him.

⑥ Pin with your partner's arm at a right angle to his body.

Katatedori ikkyo ura



③



5



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⑥



両手取り一教 表



- ① 相半身で相手が両手を掴んできたなら、指先を開き
- ② 左手左足を左に移動し右足を右半身の状態に調整し、右手は指を開き肘を出すようにして相手の右手を掴みにいくと右手は簡単にはずれる。
- ③④ 右へ腰をひねる途中左手を相手の肘にあてて完全に腰をひねり、相手の腕を前下にもってきて相手を崩す。
- ⑤⑥ 左足を大きく進め、正座し90度に相手の腕を制す。



表技は相半身から始まる。裏技は逆半身から始まる。体を崩すときは表も裏も同じ。体を崩してから表は進む、裏技は爪先をつき合わせて開く。

一方の手ははずれるように捌かなくてはならない。指先を開いて体を十分開き相手の体勢を崩すと自然にはずれる。

- ①② When your partner grabs both of your hands from right hanmi, step powerfully to the left and free your right hand by moving your elbow inward, thus breaking his grip. Change to right hanmi and grab his right hand with your right hand (not shown).
- ③ Begin to twist your hips powerfully to the right and bring your left hand to your partner's elbow.
- ④ Unbalance your partner by bringing his elbow to a position in front of your abdomen.
- ⑤⑥ Enter diagonally to the left and settle into a seated position, pinning your partner's arm at a right angle to his body.

ポイント Commentary

When executing omote, or entering techniques from ryotedori, begin from ai hanmi with you and your partner in the same stance with the same foot forward. Ura, or turning movements, begin from gyaku hanmi, with both of you in a stance with your opposite foot forward. Both omote and ura are identical at this stage when you are breaking his balance. After that, advance for omote or step toe-to-toe with your partner and pivot for the ura technique. Be sure to first unbalance your partner.

You must use an escape to free one of your hands in order to do the technique. One way to free your hand naturally is to open your fingers and turn your body strongly inward to unbalance your partner.

Ryotedori ikkyo omote



諸手取り一教 表



- ① 相手が逆半身で右手を両手で掴んだ場合
- ② 肩と肘と腰をさげるようにして相手の側面による。腕は中心にもってくる。
- ③ 左半身から右半身になるよう大きく下から円を描くように腰をひねり、相手の右手首を右手で掴み、相手の肘に左手をあてる。
- ④ 崩したら相手の肘を前下へもってくる。
- ⑤ 左足を大きく進める。
- ⑥ 90度の角度に相手の腕を制する。

- ①② From gyaku hanmi, when your partner grabs your right arm with both hands, extend ki through your arm and lower your hips and elbow simultaneously, bringing your arm in front of your abdomen.
- ③ Twist your hips inward towards your partner, seizing his right wrist with your right hand, and place your left hand on his elbow.
- ④ Unbalance your partner by bringing his elbow to a position in front of your abdomen.
- ⑤ Take a large step diagonally forward with your left foot, moving his arm forward and down.
- ⑥ Pin his arm at a right angle to his body.



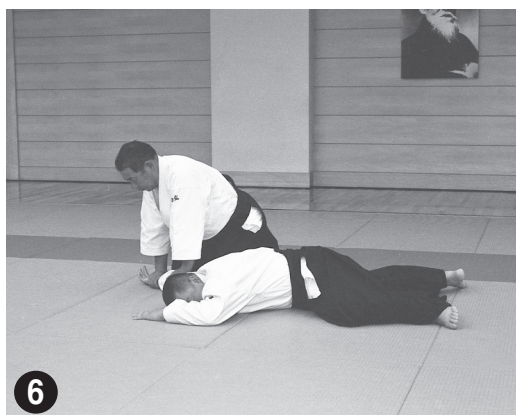
これは呼吸法の基本である。相手が左半身に構え右手を掴んできたなら、肩、肘、腰を落とし、相手の側面にまわる。このとき腰をひねり右半身から左半身となり、表あるいは裏の動きにつなげる。表のときは、両手を下からあげ、腰をまわしながら大きく円を描き、相手の腕を腹の前面にもってくる。裏のときは、つま先を相手のつま先に揃え、後ろに転回する。

ポイント

Commentary

This is the basic practice of kokyūho. When your partner is in left hanmi and grabs your right hand, drop your shoulders, elbows, and hips and turn around to your partner's side. At this point, twist your hips to change from right to left hanmi and execute either an omote or ura movement. For omote, bring your hands up from below and around in a large circle as you turn your hips and bring your partner's arm down in front of your abdomen. For ura, align your toes with your partner's toes and pivot to the rear.

Morotedori ikkyo omote



袖口取り一教 表



①② 逆半身で相手が稽古着の袖口を掴んできた
ら、左へ相手を崩し、相手の顔面に当て身を入れる。

③④ 右手で相手の右手を掴み、自分の肘があが
らないように左手刀を肘につけ腰をひねって相手の
手を袖口からはずす。

⑤ 腕を前下にもってきて相手を崩す。

①② From gyaku hanmi, when your partner
grabs the cuff of your training gi, step off the line
of attack to the left while executing an atemi to
your partner's face.

③④ Grab his right hand with your right hand
and twist your hips towards your partner. Twist
your left tegatana inward to break his grip, taking
care to keep your elbow as low as possible.

⑤ Unbalance your partner by bringing his arm
down in front of your abdomen.



ポイント

Commentary

ぐっと腰をひねって抑えこんだときは、かかとがあ
まりあがらないようにする。

十分に腰をひねって、腰をおとして抑える。腰は
あまり高くしない方がいい。これはどの技にもいえ
る。

Turn your hips strongly to unbalance your
partner. Your hips will float up if your rear heel
is raised. However, your heel will not rise too far
if you turn your hips powerfully. Also be sure to
lower your hips when pinning. Keeping your hips
low is important for all aikido techniques.

Sodeguchidori ikkyo omote ➡



②



③



⑤



袖口取り一教 表



⑥⑦ 左足を大きく進める。

⑧ 90度に相手の腕を制する。

⑥⑦ Take a large step diagonally forward with your left foot, moving his arm forward and down.

⑧ Pin his arm at a right angle to his body.

Sodeguchidori ikkyo omote



「90度に相手の腕を制する」

“Pin his arm at a right angle to his body.”

袖取り一教 表



- ① 逆半身で相手が稽古着を掴んできたなら
- ② 左へ崩し、相手の顔面に当て身を入れる。
- ③ 右手で相手の右手を掴み、左手刀を肘につけ腰をひねって自分の肘があがらないようにして、相手の手を袖からはずす。
- ④ 前下に相手の腕をもってきて相手を崩す。
- ⑤⑥ 相手を崩したら左足を大きく進め、相手の腕を90度に制す。

- ①② From gyaku hanmi, when your partner grabs the sleeve of your training gi at the elbow, step off the line of attack to the left while executing an atemi.
- ③ Grab his right hand with your right hand and twist your hips towards your partner. This will cause him to release his grip. Place your left tegatana against your partner's elbow and twist your hips, taking care to keep your elbow low.
- ④ Unbalance your partner by bringing his arm in front of your abdomen. Take a large step diagonally forward with your left foot, moving his arm forward and down.
- ⑤⑥ Pin his arm at a right angle to his body.



袖取りの場合、相手の手を握れないので手刀を相手の肘にあてて十分に腰を使って返すこと。

ポイント

Commentary

In sodedori, since you are not able to grab your partner's hand, place your tegatana against his elbow and twist your hips fully. Then grab his hand.

Sodedori ikkyo omote



胸取り(片手)袖取り一教 表



- ① 相半身を相手が右手で胸を掴んできたなら
- ② 左へ十分に開いて体勢を崩す。
- ③ 体を開くときに相手に当て身を入れその手で相手の右手を上から掴む。
- ④ 胸を掴んだ相手の手をそのままに、左手を相手の肘へもってきて、強く腰をひねって胸を握っていた相手の手はずし左手肘を握る。
- ⑤ その手を前下にもってきて相手を崩す。
- ⑥ 相手を崩したら、左足を大きく進める。
- ⑦ 相手の腕を90度に制す。

- ①② From ai hanmi, when your partner grabs your chest, step well off the line of attack to the left.
- ③ Grab his right hand with your right hand from above, holding his hand against your chest.
- ④ Leaving your partner's hand on your chest, twist your hips powerfully with your tegatana against his elbow, causing him to release his grip. Then grab his elbow.
- ⑤ Unbalance him by bringing his arm in front of your abdomen.
- ⑥ Take a large step diagonally forward with your left foot, moving his arm forward and down.
- ⑦ Pin his arm at a right angle to his body.



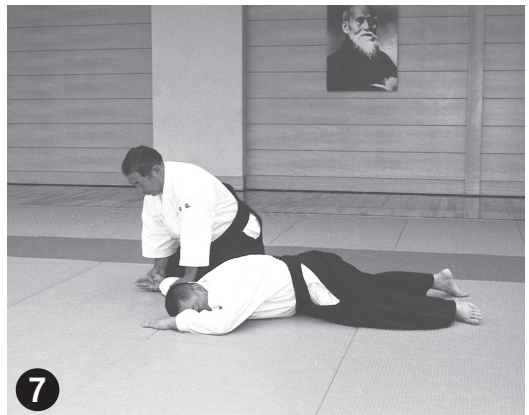
相手の右手を上から掴むとき、親指と小指に十分に力を入れて、胸の力、手の力、腰の力、手刀を全部同時に使って腰をひねること。それから相手を突きとばすように大きく足を出す(口伝)。

ポイント

Commentary

Be sure to put sufficient power into your little finger and thumb. Use the power of your chest, hand, hips, and tegatana all at the same time. Turn your hips to unbalance your partner. Then take a large step forward to execute the ikkyo pin.

Munadori (katate) ikkyo omote



肩取り一教 表



- ① 逆半身で相手が肩を掴んできたなら
- ② 左へ相手を崩し、右手で相手の顔面に当て身を入れる。
- ③ その右手で相手の右手を上から掴み
- ④ 肩を掴んだ相手の手をそのままにして相手の方に腰を強くひねる。左手を相手の肘にもってきてその掴んだ手ははずす。
- ⑤⑥ 相手の腕を前下にもってきて相手を崩す。崩したら、左足を大きく進める。
- ⑦ 90度に手の腕を制す。



受の肩の掴みかたは、相手の動きを封じる掴みかたであること。肩の先を掴んで抑えこむと相手は動けないので肩先が最適の場所である。

仕手は肩を十分に利用すること。肩を相手の右側に引いて体勢を崩し、引いた肩がぐっと出られるようにする。その基本はやはり腰にある。開祖はいつも腰の働きは両足にあり、頭の働きは両手にありと言われた。足は半身的でないと腰はまわらない。

- ①② From gyaku hanmi, when your partner grabs your shoulder, step well off the line of attack to the left and execute an atemi to his face with your right hand.
- ③④ Grab his right hand with your right hand from above, holding his hand against your shoulder. Twist your hips powerfully towards your partner, leaving his hand against your chest. Bring your left hand against his elbow, causing him to release his grip.
- ⑤ Unbalance him by bringing his arm in front of your abdomen.
- ⑥ Take a large step diagonally forward with your left foot, moving his arm forward and down.
- ⑦ Pin his arm at a right angle to his body.

ポイント

Commentary

Draw your shoulder to the outside to break your partner's balance, and then thrust it forward.

The proper katadori grip for the partner in the attacking role involves holding the shoulder in such a way that the person grabbed cannot move. You will be able to block your partner's movement if you grab at the outside of his shoulder.

Make full use of your shoulder. The power of the shoulder comes from the hips. O-Sensei said: **"The movement of your hips is controlled by your feet, and the movement of your head is controlled by your hands."** You must have your feet in a hanmi position in order to be able to turn.

Katadori ikkyo omote



交差取り一教 表



- ① 相半身で相手が右手を掴んできたなら
- ② 両手に気を出して左へ崩す。
- ③ 相手に向かって回転し、右手で相手の右手首を掴み左手で相手の肘を掴む。
- ④ 腕を前下にもってきて相手を崩す。
- ⑤ 左足を大きく進める。
- ⑥ 90度に相手の腕を制する。

- ①② From ai hanmi, when your partner grabs your right hand, step to the left and extend ki through both arms.
- ③ Pivot toward your partner, grabbing his right wrist with your right hand, and place your left hand against his elbow.
- ④ Unbalance him by bringing his arm down in front of your abdomen.
- ⑤ Take a large step diagonally forward with your left foot, moving his arm forward and down.
- ⑥ Pin his arm at a right angle to his body.



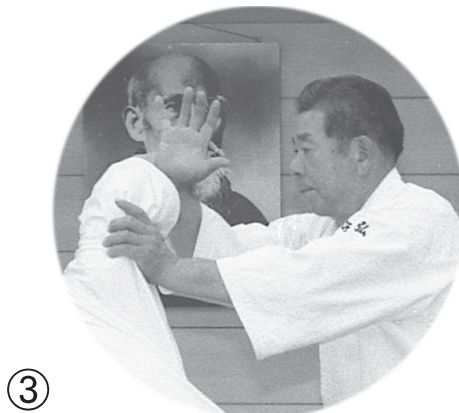
ポイント

Commentary

相手はとりにくい角度から掴んでくる。たとえば下から掴んだり、上から掴んだり。稽古の基本は自然の形で掴んだほうがよい。相手の右手がこちらの右手を掴んだら、十分に相手の右横に体勢を崩して大きく円を描いて腰をひねっていく。このとき右肘をさげて行なうこと。

There are times when your partner will grab cross-handed from a difficult angle, for example, from above or below. However, for basic practice, it is best for your partner to grab hold from the side so as to allow you to move. Unbalance your partner by shifting well off to the right. Describe a large circle with your hand and twist your hips inward toward your partner, taking care to keep your right elbow down.

Kosadori ikkyo omote



後両手取り一教 表



- ① 相手が両手を後ろから掴んできた場合
- ② 腰をおとして両手を腹の前にもってくる。
- ③ 内側へ腰をひねり体をぬく。
- ④ 左手をしっかりのばし、右手を相手の肘にあて、おとす。
- ⑤⑥ 左手で相手の手首を下からまるく取る。
- ⑦ 相手を崩したら、右足を大きく進める。
- ⑧ 90度に相手の腕を制する。

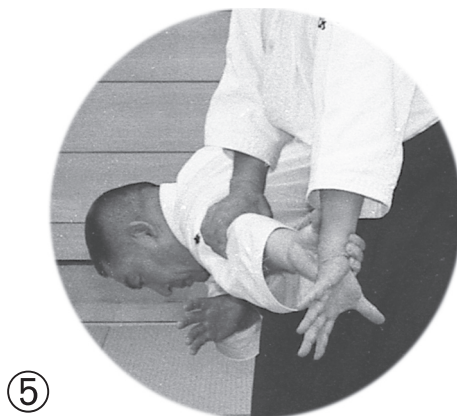


- ①② When your partner grabs both your hands from behind, lower your hips and extend your hands in front of your abdomen.
- ③ Twist your hips inward and step slightly to the left, extending your arms outward over your head.
- ④ Keeping your left hand fully extended, place your right hand against his elbow and lower his arm.
- ⑤⑥ Move your arm in a circular motion from below and grab his wrist with your left hand to assume an ikkyo position.
- ⑦⑧ Take a large step diagonally forward with your right foot, moving his arm forward and down. Pin his arm at a right angle to his body.

基本の呼吸法がある。まず半身になって、腰を引くようにして、指を開いて前にもってゆく。つぎに掌が若干前に向くように。そこから手があがり、下まで斬りおとしてから掴むように。相手の手をとるときは高い所でとらないこと。また相手のバランスを十分に崩してから行なうこと。

後ろ両手取りの呼吸法は三種類ある。①腰の両脇で掴まれた場合、②後ろに引かれた場合、③両手を後ろで合わせるように掴まれた場合。後ろ両手で三教をとるとき、正面を向いてやっていると、後ろに引き倒される。必ずひねる。基本の稽古は約束で後ろから掴ませて始めるから、左右後ろを見て確認してよい。気の流れの稽古になると相手は正面から入ってくる。このとき絶対に相手を見ないこと。

Ushiho ryotedori ikkyo omote ➡



ポイント

Commentary

Use the basic kokyūho movement for ushiro, or rear techniques. First, adopting a hanmi position, draw your hips to the rear while opening your fingers in front of you. Then turn your palms slightly forward. From there, raise your hands and draw them all the way down again before your grab your partner's arm. Don't grab your partner's arm when it is still in a high position because it will be difficult to do so. Unbalance your partner fully to execute the technique.

There are three types of ushiro ryotedori kokyūho movements: when your hands are grabbed at both sides of your hips, when your

hands are pulled to the rear, and when your hands are pinned together at the rear.

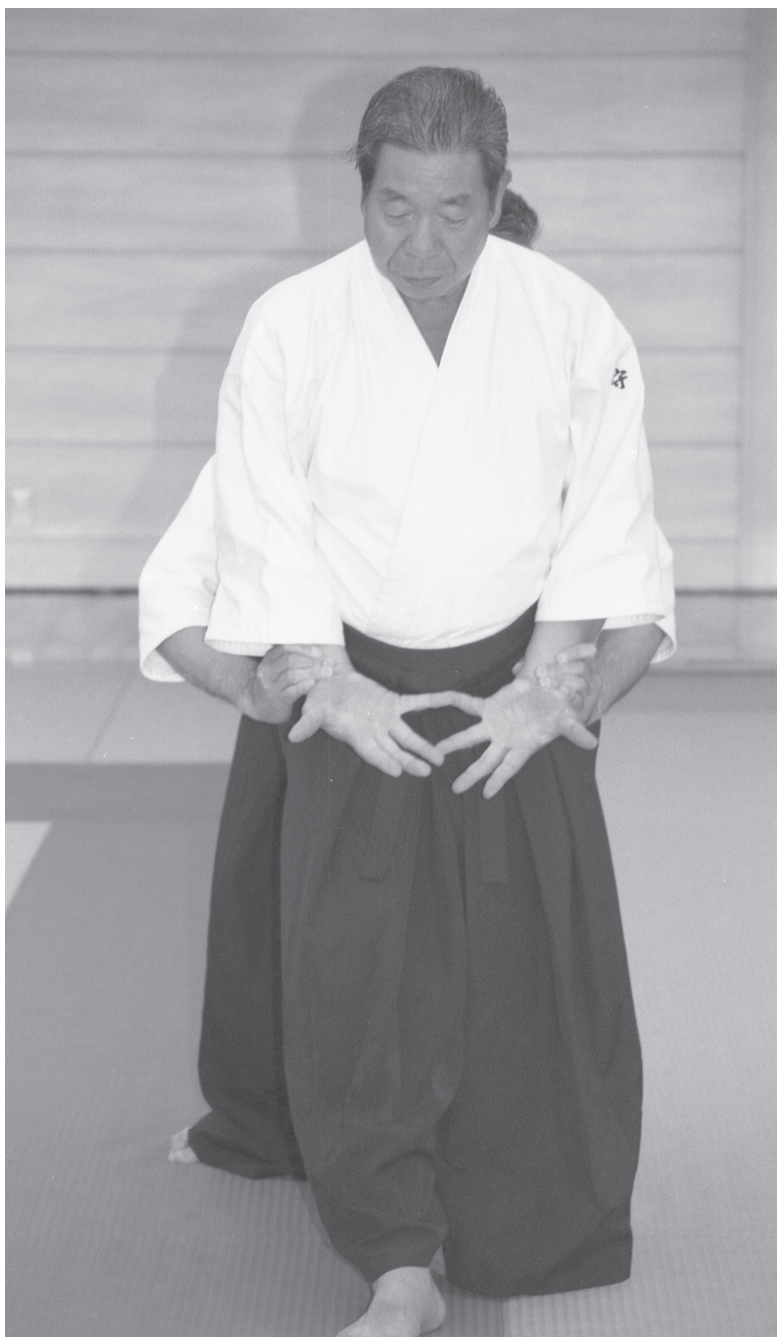
If you face forward when taking your partner's hand in a sankyō grip from an ushiro ryōte attack, you will be pulled down and backwards. Be sure to turn your body at an angle to your partner. In the prearranged practice of basics, when you are grabbed from behind, you may look backward to evaluate the situation.

In ki no nagare practice, the partner attacking enters to the rear from the front. In such practice you must never look at your partner.

後両手取り一教 表



Ushiro ryotedori ikkyo omote



「腰をおとして両手を腹の前にもってくる」

**“Lower your hips and extend your
hands in front of your abdomen.”**

後衿取り一教 表



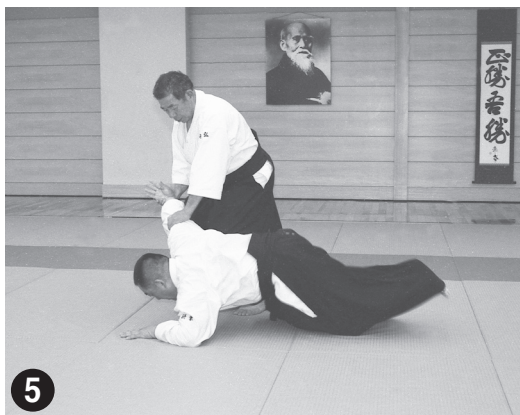
- ① 相手が後ろから右手で衿を掴んできた
- ② 左手は相手の顔面を打ち右手は正面の攻撃を受ける形になり右後方へよける。
- ③ 左足を大きく後方へ引き、相手を崩す。同時に顔面に当て身を入れ上体を起こす。
- ④⑤ 右手で相手の手首を掴み、相手の腕を前下にもってきて一教にとる。(注: ⑤より写真は反対側より撮影したもの) 相手を崩したら左足を大きく進める。
- ⑥ 90度に相手の腕を制する。

- ①② When your partner grabs your collar from behind, step to the right rear with your right foot, raising both arms above your head to protect your face.
- ③ Take a large step to the rear with your left foot and bend forward from the waist to unbalance your partner. At the same time, execute an atemi to his face and then return to an upright position.
- ④⑤ Grab his wrist with your right hand and take him down into an ikkyo position with his arm in front of your abdomen (note change in photo angle). Take a large step diagonally forward with your left foot, moving his arm forward and down.
- ⑥ Pin his arm at a right angle to his body.



受:塩田剛三 『武道』より 1938年
From Budo, 1938. Uke: Gozo Shioda

Ushiro eridori ikkyo omote



後衿取り一教 裏



1



2

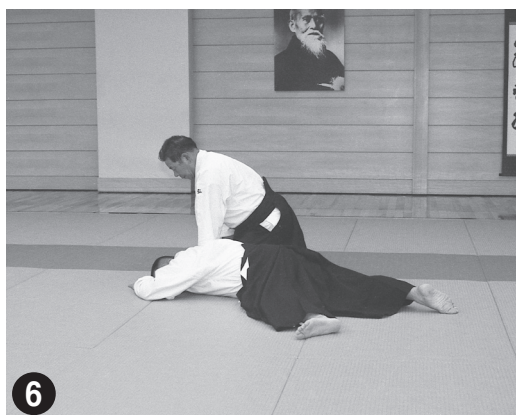
- ① 相手が後ろから衿を掴んできたら
- ② 左手は相手の顔面を打ち右手は正面の攻撃を受ける形になり右後方へよける。
- ③④ 左足を後方へ大きく引き、相手を崩す。同時に相手の顔面に当て身を入れて上体を起こす。右手で相手の手首を掴み
- ⑤ 腹部前に相手の腕をもってきて一教にとる。右足を後方へまわしこみ、同時に両手で相手の腕を制す。
- ⑥ 90度に相手の腕を制す。

- ①② When your partner grabs your collar from behind, step to the right rear with your right foot, raising both arms above your head to protect your face.
- ③ Take a large step to the rear with your left foot, bending forward from the waist to unbalance your partner. At the same time execute an atemi to his face and return to an upright position.
- ④ Grab his wrist with your right hand and take him down into an ikkyo position with his arm in front of your abdomen.
- ⑤⑥ Pivot your right foot to the rear while applying even pressure on his arm with both hands and pin his arm at a right angle to his body.



岩間道場の屋根 扇形の瓦に「合気道」の字が読める
Roof of Iwama Dojo with "Aikido" carved in wood on fan

Ushiro eridori ikkyo ura



NIKYO

二教



正面打ち二教 表



- ①② 右足を進めながら右手刀で相手の正面を打っていく。左手で相手の右肘をしっかりと握る。
③④ 右手刀で相手の手首を斬りおろしながら、相手の手首を下から二教にとる。



- ① Initiate the technique by advancing with your right foot while extending your right tegatana into your partner's face.
② Grab his elbow firmly with your left hand.
③④ Strike your partner's arm down in a circular motion with your right hand, grabbing his wrist from below to end in a nikyo lock.



肘のところをしっかりと掴んで下まで斬り落とし、あとは『武道』に書いてある通り。「…右手を以て受けたる手を斬り下ろし、てのひらを敵の右手首のところへすべらし母指を下にまわしつつ、敵の右手首を逆にとり……」

このとき手首を胸につけてもつけなくてもよいが、一教と二教の区別は、一教では手首をとるだけだが二教では手首を強く刺激することである。

固め技(抑え技)については、左手で自分の胸を掴んで相手の右腕が抜けないようにしっかりと挟む。このとき青竹をばりっと割り砕くような気持ち(口伝)。腹を相手の頭の上にもっていけ(口伝)。そうすると肘が頭の上に行く。いい角度になる。

Shomenuchi nikyo omote ➡



ポイント

Commentary

Tightly grip your partner's elbow and cut all the way down. Proceed as described in *Budo*: **“Turn your body in a large motion and with your right hand cut down the blocking hand of your opponent. Slide your right palm down to your opponent's right wrist and, while wrapping your thumb around underneath to grip his wrist, take his right wrist in a reverse grab...”** (p. 14).

In ikkyo, the wrist is simply held, while in nikyo

the grip is taken one step further and strong pressure is applied. This is the only distinction between the omote versions of ikkyo and nikyo.

Use your left arm to pin your partner's right arm firmly so that he cannot escape. O-Sensei said: **“Pin with the feeling of crushing green bamboo.”** Grab your own chest to apply the pin tightly. Bring your abdomen over your partner's head to achieve the proper angle. O-Sensei said: **“Move your elbow over your opponent's head.”**

正面打ち二教 表



⑤⑥抑えた手は前下にもってきて相手を崩し、相手を突き飛ばすように左足を大きく進める。

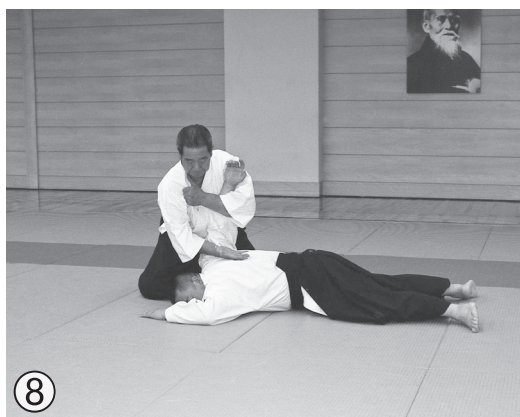
⑦相手の肩を床にしっかりつけながら正座する。

⑧相手の右腕が抜けないようにしっかり挟み、制す。

⑤⑥ Having unbalanced your partner, step in diagonally with your left foot, moving his arm forward and down.

⑦ Lower into a seated posture, insuring that your partner's shoulder is pinned to the mat.

⑧ Immobilize his arm against your body.



Shomenuchi nikyo omote



「相手の肩を床にしっかりつけながら正座する」

**“Lower into a seated posture, insuring
that your partner is pinned to the mat.”**

正面打ち二教 裏



①② 左足を進めながら、右手刀で相手の正面を打っていく。左足の爪先を相手の右足爪先に合わせ適切な間合いをとり、左手で相手の手首をしっかりと握る。

③ 相手の手首を斬りおとし体を開き下から右手で二教にとる。

④ 自分の肩に相手の腕をしっかりつけて、相手の方へ体を傾かせて二教を効かす。

⑤ 相手の肘に左手刀をあてて制し、巻きこむように固め技に入る。

⑥ 左手で自分の右襟を掴んで相手の手が抜けないようにしっかりと挟みこみ、相手の腕を胸にしっかりとつけたまま、腹部を相手の頭上にもっていくように固め技で制す。



相手の手首を左手でしっかりと掴んで右手刀で相手の手首を斬りさげようにする(口伝)。下まで十分に叩きおとすと手首をとるのが楽である。けっして握らないこと。固め技には、基本としては巻きこむようにして入る。

①② Initiate the movement by extending your right tegatana towards your partner's face while advancing with your left foot. Align the toes of your left foot with his right foot to achieve the proper distance and grab his wrist firmly with your left hand.

③ Bring your partner's hand down in a circular motion while pivoting to the rear and grab his hand from below with your right hand to take nikyo.

④ Immobilize your partner's arm against your chest and apply nikyo by leaning your body in to him.

⑤ Apply pressure against his elbow with your left tegatana as you lower into a seated posture.

⑥ Grab your right lapel with your left hand to secure your partner's arm. Extend your right palm up along his back. Keep your partner's arm firmly against your chest while setting up the nikyo pin. Feel as if you are leaning forward with your abdomen toward his head to apply the nikyo pin.

ポイント

Commentary

In the basic nikyo ura technique, step toe-to-toe with your partner and pivot around as you change to gyaku hanmi. O-Sensei said: **"Grab your opponent's wrist firmly with your left hand and cut his wrist all the way down with your right tegatana."** It is easy to grab hold of the wrist once you have cut it all the way down. Never grab your partner's wrist in the upper position. Initiate the pin using a wrapping motion, as if entwining his hand.

Shomenuchi nikyo ura



横面打ち二教 表



①②③ 相手が横面打ちでくるとき、左側面に入って左手で攻撃を受け、右手で相手の顔面に当て身を入れる。右手で相手の右手をひっかける。

④⑤ 左手で相手の肘を制し右手を斬りおろしながら、二教にとる。

⑥⑦ 相手の腕を前下にもってきて崩したら左足を進める。

⑧ 相手の肩が床から離れないようにしながら正座し、二教で固める。

①②③ As your partner executes a yokomenuchi strike, step diagonally forward with your left foot, assuming gyaku hanmi to parry his strike. Extend your left arm against his lower forearm to block his forward advance, and simultaneously execute an atemi to his face with your right hand. Control his elbow with your left hand and bring your right hand on top of his left hand to seize his wrist.

④⑤ While grabbing your partner's elbow with your left hand, lower his right hand in a circular motion and apply a nikyo lock with your right hand.

⑥ Having unbalanced your partner, step in diagonally with your left foot, moving his arm forward and down.

⑦⑧ Lower into a seated posture, insuring that your partner's shoulder is pinned to the mat. Immobilize his arm against your body.

Yokomenuchi nikyo omote



横面打ち二教 表



①② 相手が横面打ちでくるとき、逆半身になり左手で攻撃を受け、右手で相手の顔面に当て身を入れる。

③ 左足の爪先を相手の右足爪先に合わせ

④ 左手で相手の右手首を掴み、後方へまわりながら右手刀で相手の手首を斬りおろす。

⑤ まわり終わったら右手で相手の手首を自分の胸につけて二教にとり、体を前方へ傾けて二教を効かす。

⑥ 左手刀を相手の肘にあてて制し、巻きこむように固めに入る。

⑦ 左手で自分の右襟を掴んで相手の手が抜けないようにしっかり挟みこみ、右手はてのひらを上にして相手の上にのぼす。相手の腕を胸にしっかりつけたまま、腹部を相手の頭上にもっていくようにして二教で制す。

①② As your partner executes a yokomenuchi strike, step diagonally forward with your left foot, assuming gyaku hanmi to parry his strike. Extend your left arm against his lower forearm to block his forward advance, and simultaneously execute an atemi to his face with your right hand.

③ Align the toes of your left foot with his right toes.

④ Grab your partner's right wrist with your left hand and strike his hand down circularly as you pivot to the rear.

⑤ As you complete your pivot, bring his hand to your chest. Apply a nikyo lock to your partner's wrist. With his hand immobilized against your chest, apply the nikyo pressure by leaning forward with your entire body.

⑥ Apply pressure against his elbow with your left tegatana as you lower into a seated posture.

⑦ Grab your right lapel with your left hand to secure your partner's arm. Extend your right palm up along his back. Keep your partner's arm firmly against your chest while setting up the nikyo pin. Feel as if you are leaning forward with your abdomen toward his head to apply the pin.

Yokomenuchi nikyo ura



両手取り二教 表 (1)



- ① 右半身で相手が両手を掴んできたなら
- ② 左へ崩し肘を前に突き出して右手を自由にし、その手で相手の右手を、左手で相手の右肘を掴む。
- ③④ 相手の右手首に二教を効かせながら、腰をひねり相手の腕を前下へもってくる。⑤ 相手を崩したら左足を大きく進める
- ⑥⑦ 相手の肩が床から離れないように抑えながら正座し、その腕を二教で制す。

- ①②③ When your partner grabs both your hands from right hanmi, step powerfully to the left and release your right hand by moving your elbow inwards, breaking the grip. Grab his right hand with your right hand and his left elbow with your left hand. Begin twisting your hips powerfully to the right.
- ④ Bring your partner's arm down in front of your abdomen while applying strong nikyo pressure to his wrist.
- ⑤ Having unbalanced your partner, take a large step diagonally forward with your left foot, placing your left hip against his side.
- ⑥ Pin his shoulder to the mat as you change into the nikyo pinning position.
- ⑦ Apply the nikyo pin with your entire body by inclining forward.



ポイント

Commentary

両手、片手とも胸につける場合とつけない場合の両方の技があり、そのほか数々の変化技がある。

There are many similar variations from different attacks such as munadori, katadori, katatedori, and ryokatadori where it is necessary to free your hands from your partner's grab.

Ryotedori nikyo omote (1)



両手取り二教 表 (2)



- ① 相半身で相手が両手を掴んできたなら
- ② 左に移動し肘を前に突き出して右手を自由にする。
- ③ 右手で相手の右手を掴み、左手でその手首を下からとる。
- ④ 逆半身に変えて、相手の手を胸につけ体を傾かせて二教を効かす。固め(写真なし)に入る。

- ① When your partner grabs both your hands from right hanmi, step powerfully to the left and release your right hand by moving your elbow inward, breaking his grip.
- ②③ Grab his right hand with your right hand and take your partner's wrist from below in a nikyo lock.
- ④ Change to gyaku hanmi and immobilize his hand against your chest. Apply nikyo pressure by inclining your body forward. Proceed to a nikyo pin (not shown).



掴まれている左手は相手の手首の下から掴むこと。

ポイント

Commentary

When applying the nikyo pressure with your left hand, be sure it is positioned below your partner's left wrist.

Ryotedori nikyo omote (2)

②



③



④



⑤'



⑤''



両手取り二教 裏

- ❶ 相手が相半身で両手を掴んできたら
- ❷ 肘を前に突き出して右手を自由にし、右手で相手の右腕を掴む。
- ❸❹ 相手の爪先に左足爪先を合わせ逆半身になり、後方へまわりながら表と同じように相手の手首を自分の肩にもってきて
- ❺ 両手でしっかり握り体全体を前方に傾けて二教を効かす。固め(写真なし)に入る。



「両手でしっかり握り体全体を前方に傾けて二教を効かす」
“Apply nikyo pressure by inclining your body forward.”

Ryotedori nikyo ura



①② When your partner grabs both your hands from right hanmi, step powerfully to the left and release your right hand by moving your elbow inward and grab his right arm with your right hand.

③④ Grab his wrist from the outside with your left hand. Align your toes with your partner's toes and change to gyaku hanmi, bringing his wrist to your chest.

⑤ Apply nikyo pressure by inclining your body forward. Proceed to a nikyo pin (not shown).

⑤



諸手取り二教 表



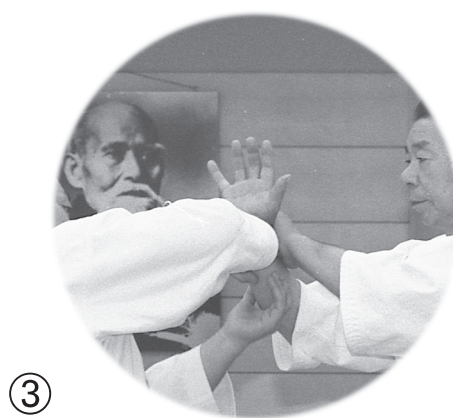
- ① 相手が右手を両手で掴んできたなら
 ② 肩と肘と腰をさげるように相手の側面に入る。
 ③④⑤ 腰を相手側にひねり、左手を相手の右手の上に置き、相手の腕がはずれないようにしっかりと抑えこんで相手の手首を斬りおとすようにして肘をさげる。斬りおとした相手の手首を掴んで脇の下に入れるようにして二教をきめる。
 ⑥⑦ 相手の肩が床から離れないように抑えながら正座し、その腕を二教で制す。

- ①② From gyaku hanmi, when your partner grabs your right arm with both hands, extend ki through your arm and lower your hips and elbow simultaneously, bringing your arm in front of your abdomen.
 ③④ Twist your hips inwards towards your partner, changing from left to right hanmi. Place your left hand on top of his right hand to immobilize it. Bring your right tegatana over his wrist in a circular motion to apply nikyo pressure.
 ⑤ Roll your right hand over his forearm and bring it down towards your center to apply nikyo pressure.
 ⑥⑦ Lower into a seated posture, insuring that your partner's shoulder is pinned to the mat. Immobilize his arm against your body.

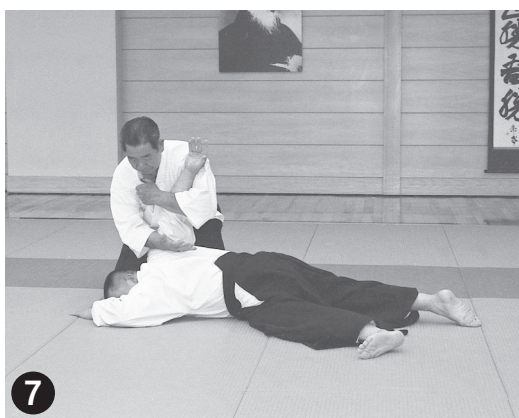
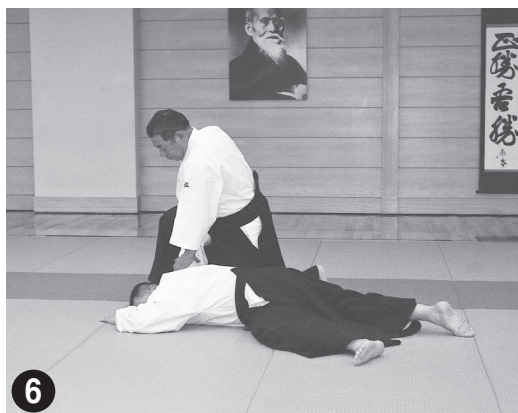
二教を演武する植芝盛平
 受：米川成美
 野間道場にて 1935年
 Prewar version of nikyo from
 Noma Dojo photo series.
 Uke: Shigemi Yonekawa.



Morotedori nikyo omote ➡



諸手取り二教 表



ポイント

Commentary

固め方は表は進んで抑え、裏は開いて抑える。
相手の腕がはずれないようにしっかりと抑えこんで、相手の手首を斬りおとすようにして肘をさげる。脇の下につっこむようにして引きよせる(口伝)。
相手によったときにできる角度が無駄にならないように相手の指先を固める感じで抑え、相手を斬りおとすこと。

For omote techniques, advance and pin; for ura techniques, pivot and pin. As you move towards your partner, proceed with the feeling of tightening down on your partner's fingertips with your left hand in order to make the angle of nikyo effective. When your partner's elbow raises, grab his wrist. Lower your elbow and cut your partner's wrist downward. O-Sensei said: **"Thrust inward towards your opponent's armpit and then draw him into you."** Apply nikyo pressure firmly to prevent his arm from escaping.

Morotedori nikyo omote



「自分の胸に相手の腕をしっかりつけて制する」
“Immobilize his arm against your body.”

胸取り(片手)二教 表



①② 相半身で相手が右手で胸を掴んできたなら、左へ十分に開いて相手の体勢を崩す。体を開くときに相手に当て身を入れる。

③ 右手で相手の右手を上から掴み胸につける。

④⑤ 左手を相手の手首にもってきて逆半身に変え、その手首を二教にとる。

①② From ai hanmi, when your partner grabs your chest, step well off the line of attack to the left.

③ Grab his right hand with your right hand from above, holding his hand against your chest.

④⑤ Bring your left hand to his wrist from below and change to gyaku hanmi. Apply a nikyo lock to his wrist.



ポイント

Commentary

表技は胸を掴まれたままでもできるが、裏技の場合は相手の手を胸からとらないとできない。

二教にとる場合は両手で返す。つまり、右手は上から掴み、左手は相手の手首の下から掴み、この二つの手と腰のひねり、足の踏み換えを行なう。半身が突然逆になる。そして十分に胸の力を使って二教を効かせる。このとき相手の小指が相手の鼻筋の方に向かっていと効果的である。

胸取りは胸を、肩取りは肩を十分に利用する。

It is possible to execute an omote technique even if your partner's hand continues to grab your chest. However, you must remove his hand in order to execute the ura technique.

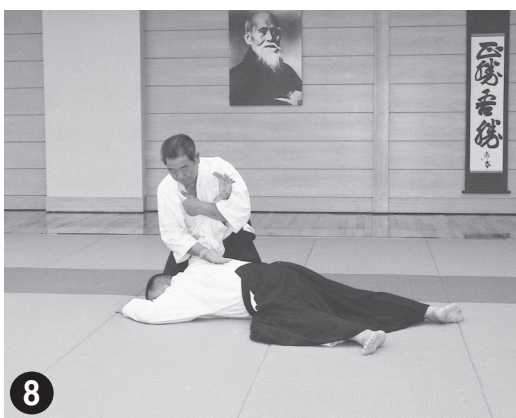
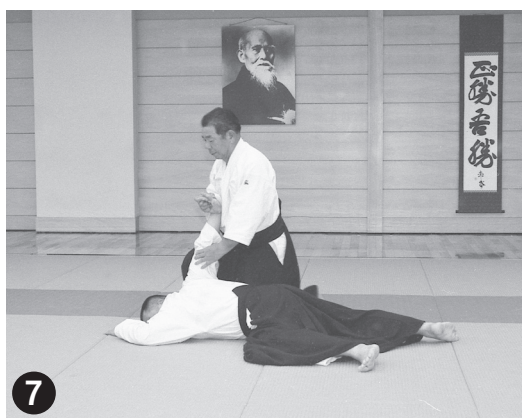
Use both hands to turn the arm over. In other words, when taking the nikyo position, the right hand grabs your partner's wrist from above and the left hand grabs from below. Using both hands and twisting your hips, switch the position of your feet, that is, change to gyaku hanmi. Then, apply the technique using the power of your chest.

In katadori techniques, use the power of your shoulder; for munadori techniques, use the power of your chest. Point your little finger toward the bridge of your partner's nose to make the technique more effective.

Munadori (katate) nikyo omote ➡



胸取り(片手) 二教 表



⑥ 相手側によりかかるようにして二教を効かす。

⑦ 左手刀で肘を制しながら正座する。

⑧ 左手で自分の右衿を掴んで相手の腕が抜けないようにし、右手はてのひらを上に相手の上にもってくる。自分の胸に相手の腕をしっかりつけて腹を相手の頭上に傾かせて二教で制する。

⑥ Apply nikyo pressure by leaning forward toward your partner.

⑦ Apply pressure against his elbow with your left tegatana as you lower into a seated posture.

⑧ Grab your right lapel with your left hand to secure your partner's arm. Extend your right hand palm up across his back. Keep your partner's arm firmly against your chest while setting up the nikyo pin. Feel as if you are leaning forward with your abdomen toward his head to apply the pin.

Munadori (katate) nikyo omote



「逆半身に変え、手首を二教にとる」
**“Change to gyaku hanmi and apply
a nikyo lock to his wrist.”**

肩取り二教 表



- ① 逆半身で相手が肩を掴んできたなら
- ② 左へ相手を崩し、右手で顔面に当て身を入れる。
- ③ 右手で相手の右手を上からとり、肩につける。左手で相手の手首を下からとる。
- ④ 逆半身に変え、手首を二教にとる。
- ⑤ 体を相手に傾かせて二教を効かす。二教の固め(写真なし)に入る。

- ①② From gyaku hanmi, when your partner grabs your shoulder, step well off the line of attack to the left and execute an atemi to his face with your right hand.
- ③ Grab his right hand with your right hand from above, holding it against your shoulder. Grab his wrist from below with your left hand.
- ④ Change to gyaku hanmi and apply a nikyo lock to his wrist.
- ⑤ Apply nikyo pressure by inclining your body toward your partner. Proceed with the nikyo pin (not shown).



十分に肩の力を利用して効かせる。

ポイント

Commentary

It is important to utilize fully the power of your shoulder when executing this technique.

Katadori nikyo omote



交差取り二教 表



- ①② 相半身で相手が右手を掴んできたら、左に相手を崩し、左手を相手の手の上にのせて、手が抜けないようにする。
- ③④ 右手刀を相手の手首の上にもってきて腰をひねる。
- ⑤⑥ 相手の脇の方向へ斬りおとし、その腕を自分へ引きよせて二教にとる。
- ⑦ 右手の握りをゆるめないで正座する。
- ⑧ 左手で自分の右衿を掴み相手の腕が抜けないようにする。胸に相手の腕をしっかり押しつけて右手はてのひらを上にして相手の上へもってくる。
- ⑨ 腹を相手側に傾かせて二教を効かし相手を制す。

- ①② From ai hanmi, step off the line of attack while placing your left hand on top of his hand to prevent your partner from releasing his grip.
- ③④ Twist your hips inward, bringing your right tegatana over top of his wrist.
- ⑤⑥ Cut down toward your partner's armpit and then draw him toward you to apply the nikyo pressure.
- ⑦ Lower into a seated position, maintaining the grip of your right hand.
- ⑧ Grab your right lapel with your left hand to secure your partner's arm. Extend your right hand palm up across his back. Keep your partner's arm firmly against your chest while setting up the nikyo pin.
- ⑨ Feel as if you are leaning forward with your abdomen toward his head to apply the nikyo pin.



諸手の二教と同じ。

ポイント

Commentary

This technique is done in the same manner as morotedori nikyo.

Kosadori nikyo omote ➡

②



③



④



③



④



⑤



交差取り二教 表



Kosadori nikyo omote



「腹を相手側に傾かせて二教を効かし相手を制す」

**“Feel as if you are leaning forward with
your abdomen to apply the nikyo pin.”**

胸取り二教 変化 (1)



- ① 相半身で相手が右手で胸を掴んできたら
- ② 顔面に当て身を入れながら左へよける。
- ③④ 掴んでいる相手の手の上に右手をのせ、自分の胸につけて、左手で相手の手首を上からとる。
- ⑤ 半身を変えて、右足を後ろに引き、相手側に体を傾かせて二教で制す。

- ①② From ai hanmi, when your partner grabs your chest with his right hand, step to the left while executing an atemi to his face with your right hand.
- ③④ Place your right hand on top of his hand, immobilizing it against your chest, while bringing your left hand to his wrist from above.
- ⑤ Change your hanmi, stepping to the rear with your right foot and lean forward towards your partner to apply nikyo. Proceed to a nikyo pin (not shown).



普通の基本は、返したときにいったん相手の肘があがり、それをまた折り返して手の角度をとって効かせる。これは最初から相手の右の肘があがらないように、相手の手首をこちらの胸に密着させて腰をひねって二教できめる技。

ポイント

Commentary

In the nikyo techniques presented thus far, your partner's elbow has been bent and the lock applied after first turning your partner's wrist over. However, in this application the lock is applied right from the beginning. In the basic version, after turning your partner's wrist over, his elbow will begin to rise and this movement is used to bend the joint to the proper angle to apply the nikyo lock. For this nikyo, immobilize your partner's hand against your chest with your right hand and immediately apply the nikyo lock by twisting your hips without letting his elbow rise.

Munadori nikyo henka (1)

②



③



④



④



⑤



⑤



胸取り二教 変化 (2)



- ❶ 相手が左手で胸を掴んできたなら
- ❷ 左手を相手の手の上にのせ胸につける。右手で下から手首を二教にとる。
- ❸❹ 相手側に体を傾かせて相手を自分に引きこむようにして二教で制す。

- ❶❷ When your partner grabs your chest with his left hand, bring your left hand on top of his hand to immobilize it against your chest. Grab his wrist from below to take a nikyo lock.
- ❸❹ Apply nikyo pressure by leaning your torso forward and drawing your partner into you. Keep your feet spread apart, perpendicular to your partner.



ポイント

Commentary

戦前の二教では、開祖は左写真のように右半身で相手の右足を踏みつけているが、岩間時代にはこれをやめ、左足を前に出すようになった。これは相手に引かれると弱いからである。

In the prewar period, as can be seen in the photo at left, the founder placed his right foot forward and on top of the opponent's foot. During the Iwama period, O-Sensei abandoned this method and placed his left foot forward. This position gives you a more stable posture and you cannot easily be pulled off balance by your partner.

Munadori nikyo henka (2)



戦前及び現代の二教の型を演武する齊藤守弘 第二回友好演武大会 1986年 東京
Saito Sensei demonstrating prewar and modern forms of
nikyo at 2nd Aikido Friendship Demonstration, Tokyo 1986.

胸取り二教 変化 (3)



①② 相半身で相手が胸を左手で掴んできたなら、右足を右に進め、左手で顔面に当て身を入れながら右手で自分の襟を掴む。

③ 左手で相手の手を通りこして自分の襟を掴む。

④⑤⑥ 右手で相手の前腕を掴む。相手を引きこむように体を傾かせ二教をきめる。

①② From ai hanmi, when your partner grabs your chest with his left hand, step to the right with your right foot while executing an atemi to his face with your left hand and grab your lower lapel with your right hand.

③ Bring your left hand on top of his hand to grab your lapel above your right hand.

④⑤ Release your right hand from your lapel and use it to grab your partner's forearm.

⑥ Twist your hips to the left to apply nikyo pressure to down your partner.



ポイント

Commentary

この技の場合は、まずこちらの右手で相手の手の下の自分の襟を合わせ掴む。そして相手を左方に崩す。それから今度は左手で相手の腕を通りこしてその下の自分の襟を掴んで相手の手が抜けないようにして腰をひねって二教できめる。

For this variation of nikyo, grab your own lapel with your right hand below his arm and take his wrist with your left hand so that he cannot free his hand. Break your partner's balance moving his body to the left by twisting your hips to apply nikyo pressure.

Munadori nikyo henka (3)



胸取り二教 変化 (4)



- ① 相半身で相手が右手で胸を押してきたら
 ② 左手で上から手首を掴み右手で相手の手の甲を掴み、胸につける。
 ③④ 半身を変え、相手の肘があがらないようにして、腰をひねって二教できめる。



- ①② From ai hanmi, when your partner pushes against your chest, place your right hand on top of his hand to immobilize it against your chest. Grab his wrist with your left hand.
 ③④ Change your hanmi by stepping to the rear with your right foot and apply nikyo pressure.



相手の肘があがらないようにする。

ポイント

Commentary

When your partner puts his hand on your chest and attempts to push, grab his pushing hand in place from above and grip your partner's wrist with your left hand. Twist your hips to apply nikyo pressure, making sure your partner's elbow does not rise. It is important to prevent your partner's elbow from rising.

Munadori nikyo henka (4)



胸取り二教 変化 (5)



①② 二教をかけたとき相手の肘があがってしまった場合。

③ 相手の肘の少し上に左手をあて、相手の手首を相手の顔面へもっていき、相手の腕が曲るようにする。

④ その肘を内側へ押して相手を崩し二教で制す。このあと二教の固め(写真なし)に入る。

①② When your partner pushes against your chest, execute an atemi to his right side with your left hand and grab his hand with your right hand, immobilizing it against your chest.

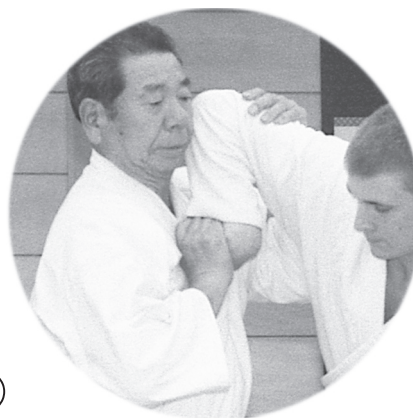
③ Place your left hand slightly above his elbow and move his wrist towards his face, causing his arm to bend.

④ Push his elbow inward to unbalance him. Proceed to a nikyo pin (not shown).



胸取り 『武道練習』(1934年、植芝盛平により出版 イラスト:国越孝子)より
Illustration of munadori attack appearing in 1934 technical manual titled *Budo Renshu* published by Morihei in 1934. Drawn by Takako Kunigoshi.

Munadori nikyo henka (5)



胸取り二教 変化 (6)

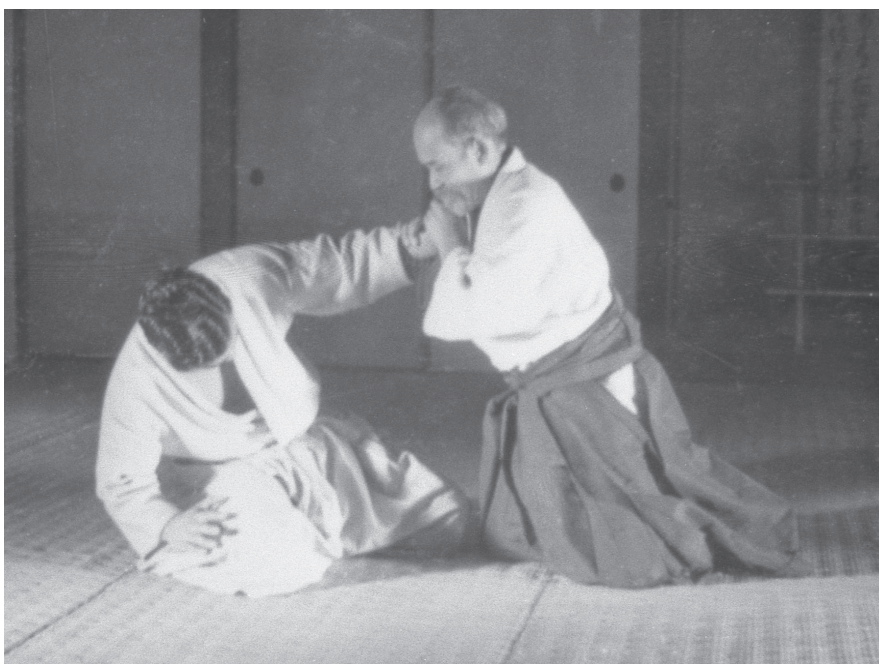


①② 二教をかけたとき相手の肘があがってしまった場合。

③④ 相手の前腕を下から左手でとり二教で制す。このあと二教の固め(写真なし)に入る。

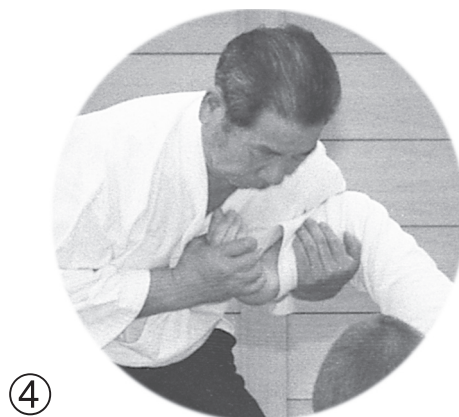
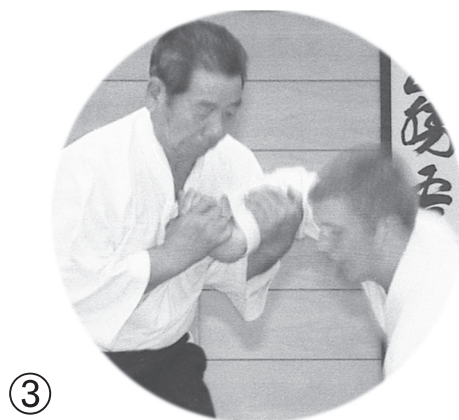
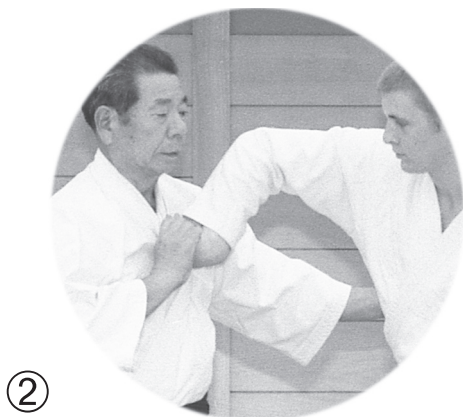
①② From ai hanmi, when your partner pushes against your chest, immobilize his hand with your right hand.

③④ Bring your left hand palm up from below to apply nikyo pressure on his forearm and bend forward from the waist to complete the technique. Proceed to a nikyo pin (not shown).



二教を演武する51歳の植芝盛平 受:米川成美 野間道場にて 1935年
Founder at age 51 executing nikyo. Noma Dojo, 1935. Uke: Shigemi Yonekawa

Munadori nikyo henka (6)



Munadori nikyo henka (7)



胸取り二教 変化 (8)



①

① 相半身で相手が胸を掴んできたら、その手を右手で掴む。

②③ 右肘をさげて二教できめ、体を傾かせて相手を崩す。

① When your partner grabs your chest from right hanmi, hold his hand in place with your right hand.

②③ Lower your right elbow against your side to apply nikyo pressure and incline your body forward to unbalance your partner. Proceed to a nikyo pin (not shown).



相手の肘があがらないようにする。

ポイント

Commentary

Grab your partner's hand and use your chest to push his wrist down. This will cause your partner's elbow to drop. Be sure to apply the pressure from an angle that prevents his elbow from rising again. If you are too far away, your partner's elbow will rise, so turn the wrist over to prevent this from happening.

Munadori nikyo henka (8)



②



③



④



片手取り二教 変化 (1)



- ① 逆半身で相手が左手を掴んできたなら
- ② 顔面に当て身を入れながら左へよける。
- ③ 左手で相手の手首を掴み、右手で相手の手の甲を掴む。
- ④⑤⑥ 左へ腰をひねると同時に相手の腕を相手の顔の方へ向けて二教で制す。

- ①② From gyaku hanmi, when your partner grabs your left hand with his right hand, step to the left and execute an atemi to his face with your right hand.
- ③ Grab his wrist with your left hand and seize the back of his hand with your right hand to apply a nikyo lock.
- ④⑤⑥ As you twist your hips to the left, move his arm back towards his face on a horizontal plane to apply nikyo pressure. Proceed to a nikyo pin (not shown).



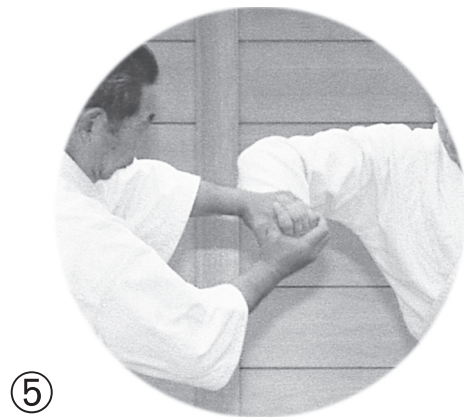
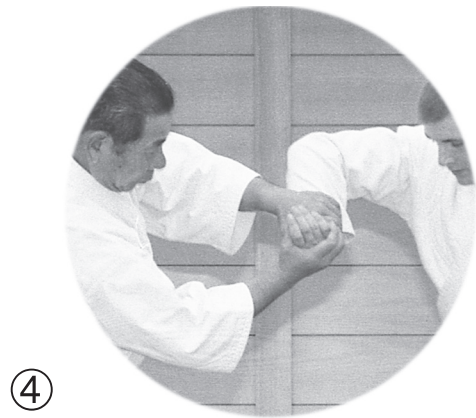
相手の小指を相手の鼻筋に向ける。

ポイント

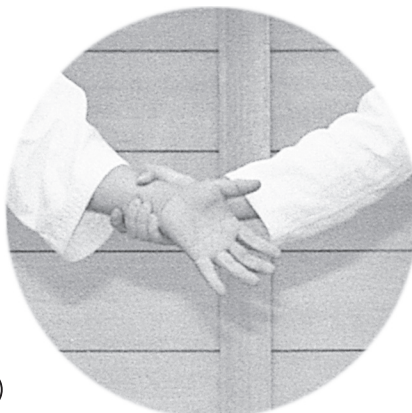
Commentary

When your partner grabs your left hand with his right hand, turn his wrist over fully and make an angle so that his little finger is pointing in the direction of his nose. Roll your left arm around to seize his wrist and bring your right thumb to the base of your partner's wrist. Bend his arm and lower your hips.

Katatedori nikyo henka (1)



片手取り二教 変化 (2)



- ①② 逆半身で相手が右手で左手を掴んできたら、相手の顔面に当て身を入れ、左によける。
 ③ 右手で相手の指を掴み手首に左手刀をあてる。
 ④ 手刀の指先を相手の脇の方へ向けて二教で制す。

- ①② From gyaku hanmi, when your partner grabs your left hand with his right hand, step to the left, executing an atemi to his face with your right hand.
 ③ Grab his fingers with your right hand and place your left tegatana on top of his wrist.
 ④ Extend your fingertips towards your partner's armpit to apply nikyo pressure. Proceed to a nikyo pin (not shown).



二教を演武する51歳の植芝盛平 受:米川成美 野間道場 1935年
 Founder applying seated nikyo pin.
 Uke: Shigemi Yonekawa. Noma Dojo, 1935.

Katatedori nikyo henka (2)



片手取り二教 変化 (3)



- ①② 逆半身で相手が右手で左手を掴んできたら、左へまく。
- ③ 右手を相手の手首にあて、写真③のようにとる。
- ④ 左肘を相手の前腕へもってくる。
- ⑤ 体を傾かせて二教で制す。



②



- ①② From gyaku hanmi, when your partner grabs your left hand with his right hand, move your left hand circularly to the outside and fold your left hand on top of his hand, bringing it against your chest.
- ③ Place your right hand on his wrist, locking him into the position shown.
- ④ Bring your left elbow over his forearm.
- ⑤ Apply nikyo pressure by leaning forward in place.

Katatedori nikyo henka (3)



③



④



⑤



袖取り二教 変化



- ① 逆半身で相手が左肘袖を掴んできた
- ② 顔面に当て身を入れ、右手で上から相手の手首を掴む。
- ③④ 左肘を相手の腕にあて二教を効かす。
- ⑤ 顔面に裏拳を打つ。

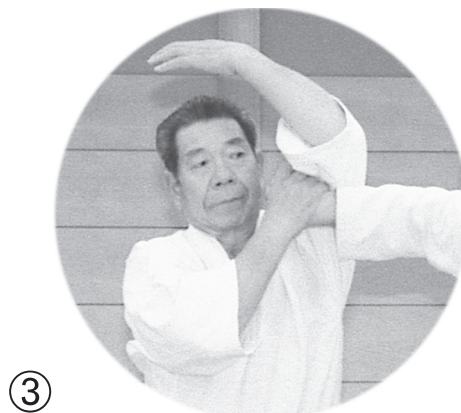


②

- ①② From gyaku hanmi, when your partner grabs your left sleeve at the elbow, execute an atemi to his face with your right hand. Grab his wrist from above with your right hand.
- ③④ Bring your left elbow over and down on his arm to apply nikyo pressure.
- ⑤ Execute an atemi to his face with the back of your fist. Proceed to a nikyo pin (not shown).



Sodedori nikyo henka



SANKYO

三教



正面打ち三教 表(1)



- ①② 右足を進めながら、右手刀で相手の正面を打っていく。相手は右手でそれを受ける。
- ③④ 相手の右肘を左手でしっかり握り、右手刀でその手首を斬りおろしながら握る。抑えた手は前下にもってきて相手を崩す。
- ⑤ 左足を一歩出して相手と相並び、左手で相手の手刀を握り胸につけて三教にとる。右手はそのままでこの左手で三教を効かすこと。

- ① Initiate the movement by advancing with your right foot while vigorously extending your right tegatana into your partner's face.
- ② Your partner blocks with his right hand to protect his face. Grab his right elbow firmly with your left hand and push his wrist down with your tegatana. Ikkyo through yonkyo are all the same up to this point.
- ③④ Having unbalanced your partner, take a large step diagonally forward with your left foot, moving his arm forward and down.
- ⑤ Aligning your body with your partner, draw your left hand down to grab his tegatana. Immobilize his hand against your chest and apply sankyo. Note: the position of your right hand remains unchanged so you can take sankyo with your left hand.



基本は、必ず相手と相並ぶこと(口伝)。相手の体勢が崩れていないのに左足を出すと返される。十分に抑えこんでから左足を一歩出して相手と相並び、とった手は胸につける(口伝)。当て身を入れながら前にまわり(口伝)相手の右斜め前に引き倒し固める

三教は、三教で効かせたところをもって固める。相手の手刀を持ちかえて固めに入ること。

Shomenuchi sankyo omote (1) ➡



ポイント

Commentary

Your technique will be countered if you try to move in with your left foot without having taken your partner's balance prior to applying the sankyo lock. After he is sufficiently off balance, step forward with your left foot and stand against your partner's side. Pin his hand against your chest. O-Sensei said: **"Stand next to your opponent**

[when applying sankyo] and pivot around in front of him as you deliver an atemi. Pull him down diagonally to his right front to pin." Execute the sankyo pin by securing the portion of your partner's hand that you were holding in the sankyo lock. Switch your grip on his tegatana to your right hand and apply the pin.

正面打ち三教 表(1)



⑥⑦⑧ 右手をはずして相手の顔面に当て身を入れながら右足が前方へまわりこむ。

⑨⑩ 右手で相手の肘を掴み右足を後方へ引きながら相手を右斜め前におとす。

⑪ 左手で握っていた相手の手刀を右手に持ちかえ、その左手を相手の頭上にのばし、腹部を傾かせて三教で制す。

⑥⑦⑧ Release your right hand and execute an atemi to your partner's face while stepping in circularly with your right foot.

⑨⑩ Place your right hand on his elbow and bring him down diagonally to the right while stepping to the rear with your right foot.

⑪ Change your left hand grip on his hand to a right hand grip. Extend your left hand towards his head while pressing your abdomen forward to execute the sankyo pin.

Shomenuchi sankyo omote (1)



正面打ち三教 表 (2)



①② 右足を進めながら、右手刀で相手の正面を打っていく。相手はそれを右手で受ける。

③ 相手の右肘を左手でしっかり掴み、右手刀で斬りおろし相手の指を三教にとる。

(注) この三教表技では、一教の形が省略されている。

④⑤ 左手で相手の手刀を掴む。

① Initiate the movement by advancing with your right foot while vigorously extending your right tegatana into your partner's face.

②③ Your partner blocks with his right hand to protect his face. Grab his right elbow firmly with your left hand. Bring your right hand down in a circular motion and then take your partner's tegatana in a sankyo lock. Note that the intermediate ikkyo position is omitted in this application of sankyo omote.

④⑤ Slide your left hand down and grab the base of your partner's tegatana.

Shomenuchi sankyo omote (2) ➡



正面打ち三教 表 (2)

Shomenuchi sankyo omote (2)



⑥⑦ 右手で相手の顔面に当て身を入れながら右足を前方へまわりこまず。

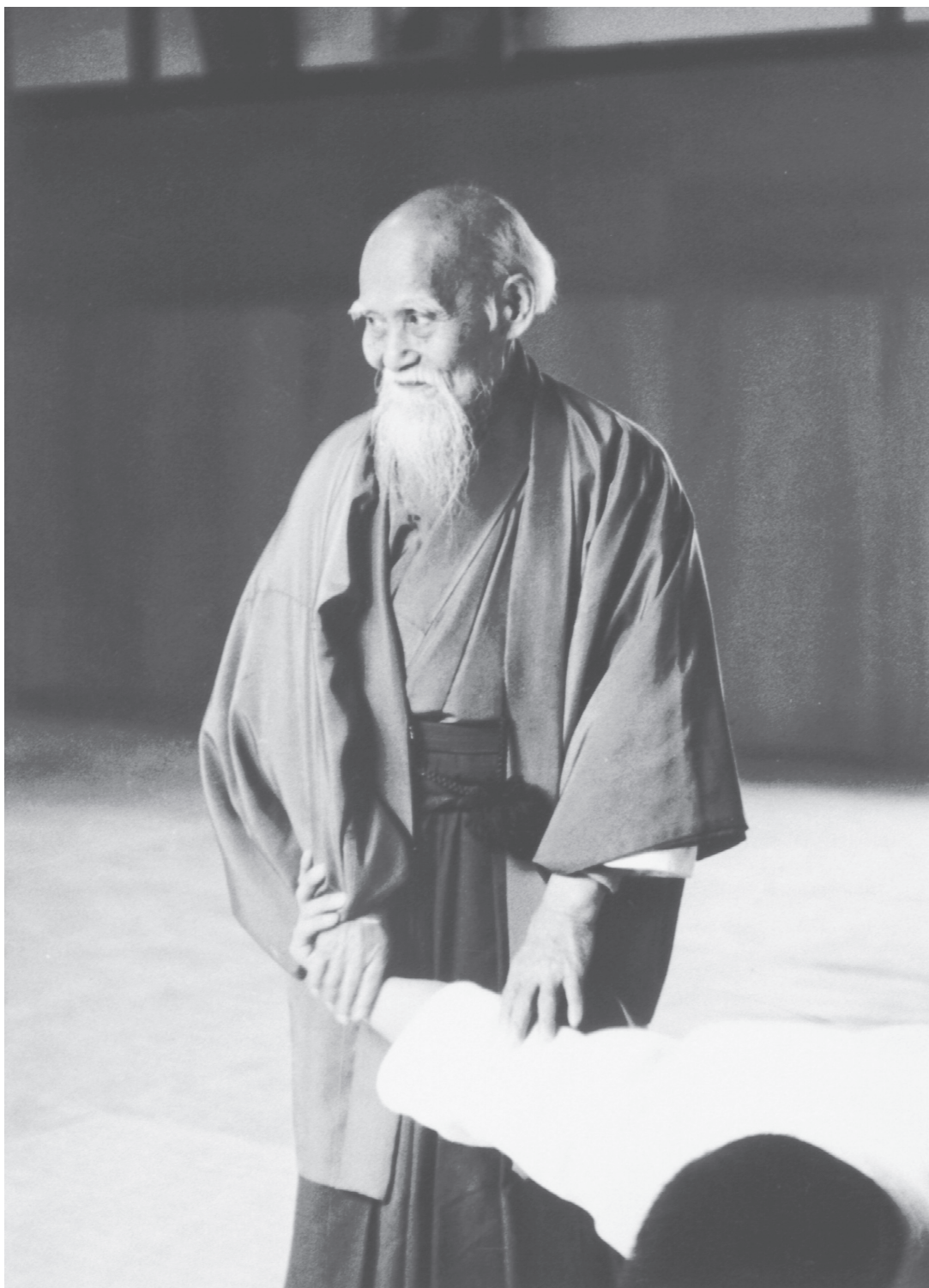
⑧⑨ 右手で相手の肘を掴み、右足を後方へ引きながら相手を床におとす。

⑩ 相手の手刀を持ちかえ腹を傾かせ、左手を相手の頭上にもっていくようにして固め技三教で制す。

⑥⑦ Release your right hand and execute an atemi to your partner's face while stepping in circularly with your right foot.

⑧⑨ Place your right hand on his elbow and bring him down while stepping to the rear with your right foot.

⑩ Extend your left hand towards his head while pressing your abdomen forward to execute the sankyo pin.



合気会にて指導する植芝盛平 1967年 写真提供:ウォルター・ヴォン・クレナー氏
Founder instructing a class at Aikikai, 1967. Courtesy of Walther von Krenner

正面打ち三教 裏 (1)



①②左足を進めながら、右手刀で相手の正面を打っていく。爪先を相手の爪先に合わせ適切な間合いをとる。相手の肘を左手で、その手首を右手でしっかり握る。

③両手で相手の腕を制しながら、右足を後方へ回転させる。

④左手で相手の手刀を下から掴む。右手で相手の指を握り自分の胸につけて三教にとる。

⑤左へ腰をひねりながら相手の手をひねりあげて三教を効かす。



① Initiate the movement by extending your right tegatana into your partner's face while advancing with your left foot.

② Align your toes with his foot in order to achieve a proper distance. Grab his elbow with your left hand and his wrist with your right hand.

③ Pivot your right foot to the rear while applying even pressure on his arm with both hands.

④ Bring your left hand down along his arm and grab his tegatana from below. Hold his tegatana with your right hand to secure a sankyo lock, keeping his hand immobilized against your chest.

⑤ While twisting your hips to the left, raise his hand, and apply sankyo pressure. Then draw your hands down to unbalance your partner.

三教裏で手をひねりあげるときに右足が出ないように。右足が出ると裏技の体形ではなくなる。**裏技はどこまでもどこまでも開け、表技はどこまでもどこまでも進め(口伝)**という区別がある。

三教に効かしてひねりあげてから抑えこむときは、相手側の方の足から引く。相手を引きおろすと同時に内側の足から引くこと。(写真6ではすでに左足は引いており、右足を引いているところ)

一教の形から三教にとるのと、四本指をひねりあげてからとるのと、とりがふたつある。両方でできなくてはならない。諸手取り三教では一教の形ができないと三教はとれない。

Shomenuchi sankyo ura (1) ➡



②



③



④



⑤

ポイント

Commentary

Apply sankyo pressure on your partner's hand in a twisting, rising motion, but do not step forward with your right foot. If you swing your right foot out the technique ceases to be sankyo ura. O-Sensei said: **"In ura movements, always pivot around; in omote techniques, always advance."**

When executing sankyo ura, after pivoting to the rear with your right foot, you should not step forward with it a second time. After securing the sankyo lock, begin to bring your partner to the mat by drawing back the foot that is nearest to him, in this case, the left foot. Pull your partner

down as you draw your inside foot back.

In sankyo omote, there are two methods of immobilizing your partner's hand. In the first, you proceed to the sankyo lock from the ikkyo position. In the second variation, you bypass the ikkyo position and grab your partner's tegatana directly. You then apply sankyo by twisting and raising his tegatana. You must be able to execute both of these variations. For example, in morotedori sankyo you must first assume the ikkyo position in order to be able to apply the sankyo lock.

正面打ち三教 裏 (1)



⑥⑦両手を引きおろしながら左、右の順に足を引いて相手を崩し、相手の肘に右手をあて相手を床に引きおろす。

⑧手刀を持ちかえ左手を相手の頭上にのぼし腹を相手側に傾かせ三教で制す。

⑥⑦ Place your right hand on his elbow and bring him down while stepping to the rear, first with your left foot and then with your right.

⑧ Extend your left hand towards his head while pressing your abdomen forward to execute the sankyo pin.

Shomenuchi sankyo ura (1)



「左手で相手の手刀を下から掴む」

**“Bring your left hand down along his
arm and grab his tegatana from below.”**

正面打ち三教 裏 (2)



❶❷ 左足を進めながら右手刀で相手の正面を打っていく。爪先を相手の爪先に合わせて適切な間合いをとり、後方へ回転する。

❸ すぐに右手で相手の四本指を掴む。

❹ 左手で相手の手刀を下から掴む。右手で相手の指を握り、自分の胸につけて三教にとる。

❺ 左へ腰をひねりながら相手の手をひねりあげて三教を効かす。

❻❼ 両手を引きおろして相手を崩し、相手の肘に右手をあて内側の足から後方へ引きながら相手を床に引きおろす。

❽ 手刀を持ちかえ左手を相手の頭上にのぼし、腹を相手側に傾かせて三教で制す。

❶ Initiate the movement by extending your right tegatana into your partner's face while advancing with your left foot.

❷ Align your toes with his foot in order to achieve a proper distance and pivot to the rear. Grab his elbow firmly with your left hand.

❸ Immediately grab your partner's right tegatana with your right hand.

❹ Bring your left hand down along his arm and grab his tegatana from below. Hold his tegatana with your right hand to secure a sankyo lock, immobilizing his hand against your chest.

❺ While twisting your hips to the left, raise your partner's hand to apply sankyo pressure. Bring your hands down, unbalancing him.

❻❼ Place your right hand on his elbow and bring him down while stepping to the rear, first with your left foot and then with your right.

❽ Extend your left hand towards his head while pressing your abdomen forward to execute the sankyo pin.

Shomenuchi sankyo ura (2)



横面打ち三教 表



①② 相手が横面打ちでくるとき、左側面に入って左手で攻撃を受け、右手で相手の顔面に当て身を入れる。

③④ 左手で相手の肘を制し、右手で相手の手首をとり、前下へもってくる。

⑤⑥ 相手と相並び、左手で相手の手刀を掴み胸につけ三教にとる。左手で三教を効かすこと。

①② As your partner executes a yokomenuchi strike, step diagonally forward with your left foot, assuming gyaku hanmi to parry his strike. Extend your left arm against his lower forearm to block his forward advance, and simultaneously execute an atemi to his face with your right hand.

③④ Control his elbow with your left hand and grab his wrist with your right hand as you bring his arm down in front of your abdomen.

⑤⑥ Aligning your body with your partner's, draw your left hand down to take his tegatana, immobilizing his hand against your chest. Apply the sankyo lock with your left hand.

三教を演武する植芝盛平
『武道』より 1938年
Prewar version of sankyo
from *Budo*, 1938



Yokomenuchi sankyo omote ➡



横面打ち三教 表



⑦右手で相手の顔面に当て身を入れながら右足を前方へまわりこみます。

⑧右手で相手の肘を掴み右足を後方へ引きながら斜め前方に相手を床におとす。

⑨⑩手刀を持ちかえ左手は相手の頭上にのぼし、腹部を傾かせて三教で制す。

⑦ Release your right hand and execute an atemi to your partner's face while stepping in circularly with your right foot.

⑧⑨ Place your right hand on his elbow and bring him down diagonally to the right while stepping to the rear with your right foot.

⑩ Extend your left hand towards his head while pressing your abdomen forward to execute the sankyo pin.

Yokomenuchi sankyo omote



「相手が横面打ちでくるとき、左側面に入って左手で攻撃を受け……」

**“Step diagonally forward with your left foot
assuming gyaku hanmi to parry his strike.”**

横面打ち三教 裏

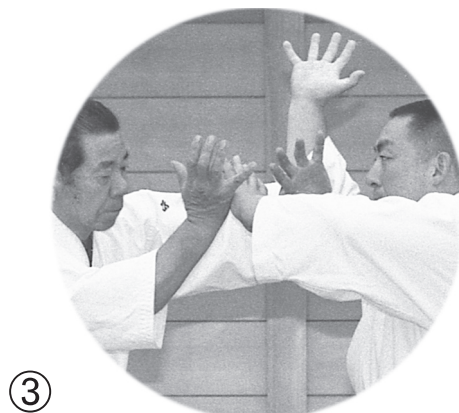


- ❶❷ 相手が横面打ちでくるとき、逆半身で左手で攻撃を受け、右手で相手の顔面に当て身を入れる。
- ❸ 左足の爪先を相手の右足爪先に合わせ、右手で相手の右手を上からひっかける。
- ❹ 左手で肘をしっかり握り右手刀で斬りおろしながら相手の手首を握る。
- ❺ 左手を相手の肘にあて相手の腕を両手で制しながら体を開く。

- ❶❷ As your partner executes a yokomenuchi strike, step diagonally forward with your left foot, assuming gyaku hanmi to parry his strike. Extend your left arm against his lower forearm to block his forward advance, and simultaneously execute an atemi to his face with your right hand.
- ❸ Align the toes of your left foot with his foot and place your right hand on top of his left hand.
- ❹ Grab his elbow with your left hand and his wrist with your right hand.
- ❺ Pivot to the right rear, applying even pressure on his arm with both hands.



Yokomenuchi sankyo ura ➡





⑥ 左手で相手の右手刀を下から掴む。右手で相手の指を握り自分の胸につけて三教にとる。

⑦ 左へ腰をひねりながら相手の手をひねりあげて三教を効かす。このとき右足が出ないようにする。

⑧ 相手の肘に右手をあて、内側の足から順に後方へ引きながら相手を床に引きおろす。

⑨ 手刀を持ちかえ左手を相手の頭上にのぼし、腹を相手側に傾かせて三教で制す。

⑥ Bring your left hand down along his arm and grab his tegatana from below. Hold his tegatana with your right hand to secure a sankyo lock, immobilizing his hand against your chest.

⑦ While twisting your hips to the left, raise his hand to apply sankyo pressure. Bring your hands down to unbalance your partner. Be careful not to step forward with your right foot.

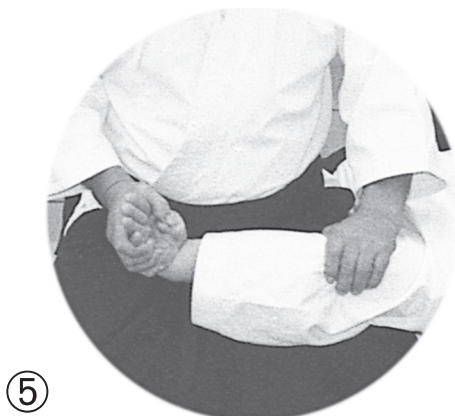
⑧ Bring your partner down while stepping to the rear, first with your left foot and then with your right.

⑨ Extend your left hand towards his head while pressing your abdomen forward to execute the sankyo pin.



1938年、開祖植芝盛平によって自費出版された技術書『武道』を参照する斉藤守弘
Saito Sensei referring to the Founder's 1938 training manual *Budo*

片手取り三教 表



①② 相手が逆半身で左手を掴んできたとき、指先を開き、左手左足を左に移動し右足を半身の状態に調整し、相手の顔面に当て身を入れる。右手で相手の右手を掴む。

③ 右へ腰をひねる。

④ この腰のひねりの途中、左手を相手の肘にあて完全に腰をひねり、相手の腕を前下へもってくる。

⑤⑥ 相手と相並び、左手で相手の手刀を掴み、右手で相手の指を掴んで胸につけ三教にとる。

①② From gyaku hanmi, when your partner grabs your left hand, step to the side with your left foot while simultaneously executing an atemi to his face.

③ Grab his right hand with your right hand. Place your right hand on top of his wrist and twist your hips powerfully to the right.

④ Bring your left hand to his elbow and complete your pivot to unbalance him by bringing his arm in front of your abdomen.

⑤⑥ Align your body with your partner's. Grab his tegatana with your left hand and his fingers with your right hand. Apply a sankyo lock, immobilizing his hand against your chest.

Katatedori sankyo omote ➡



片手取り三教 表



8



9



10

⑦⑧⑨ 右手をはずして相手の顔面に当て身を入れながら右足を前方へまわりこみます。

⑩ 三教で制す。

⑦⑧⑨ Release your right hand and execute an atemi to your partner's face while stepping in circularly with your right foot.

⑩ Proceed to a sankyo pin.

Katatedori sankyo omote



「相手と相並び、左手で相手の手刀を掴み……」
“Align your body with your partner’s body.”

片手取り三教 裏



①② 逆半身で相手が左手を掴んできたとき、左へ相手を崩し一教表技と同じ要領で相手の顔面に当て身を入れる。

③④ 相手の肘を左手で、手首を右手でしっかり掴み、左足爪先を相手の右足爪先に合わせ適切な間合いをとって右後方へまわり相手の腕を前下へもってくる

⑤ 左手で相手の手刀を下から掴む。右手で相手の指を握り自分の胸につけて三教にとる。

⑥ 左へ腰をひねりながら相手の手をひねりあげて三教を効かす。そして両手を引きおろして相手を崩す。

①② From gyaku hanmi, when your partner grabs your left hand, step to the side with your left foot while simultaneously executing an atemi to his face.

③④ Grab your partner's elbow firmly with your left hand and his wrist with your right hand. Step in, aligning the toes of your left foot with his foot in order to achieve a proper distance. Pivot your right foot to the rear and bring your partner's arm down in front of your abdomen.

⑤ Bring your left hand down along his arm and grab his tegatana from below. Hold his tegatana with your right hand to secure a sankyo with his hand immobilized against your chest.

⑥ While twisting your hips to the left, raise your partner's hand to apply sankyo pressure. Then bring your hands down, unbalancing him.



岩間道場に掛けられていた額「合気」植芝盛平書
"Aiki" brushed by Founder displayed in Iwama Dojo

Katatedori sankyo ura ➡





⑦⑧相手の肘に右手をあて左、右の順に足を引いて相手を床に引きおろす。

⑨⑩手刀を持ちかえ左手を相手の頭上にのぼし、腹を相手側に傾かせて三教で制す。

⑦⑧ Place your right hand on his elbow and bring him down while stepping to the rear, first with your left foot and then with your right.

⑨⑩ Extend your left hand towards his head while pressing your abdomen forward to execute the sankyo pin.



諸手取り三教 裏



①② 相手が右手を両手で掴んできたら、その腕に気を込め、肩と肘と腰をさげるようにして相手の側面に入る。

③④ 相手方へ腰をひねりながら右手で相手の右手首を掴み、左手を相手の肘にあてる。左足の爪先を相手の爪先に合わせて回転し、その腕を一教の裏技と同じように前下にもってくる。

⑤ 左手で相手の手刀を下から掴む。右手で相手の指を握り、三教にとる。

①② From gyaku hanmi, when your partner grabs your right arm with both hands, extend ki through your arm and lower your hips and elbow simultaneously, bringing your arm in front of your abdomen.

③④ Twist your hips inward towards your partner. Grab his right wrist with your right hand and place your left hand on his elbow. Step in with your left foot, aligning your toes with your partner's foot. Pivot to the right rear and bring his arm down in front of your abdomen.

⑤ Bring your left hand down along his arm and grab his tegatana from below. Hold his tegatana with your right hand to secure a sankyo lock, immobilizing his hand against your chest.



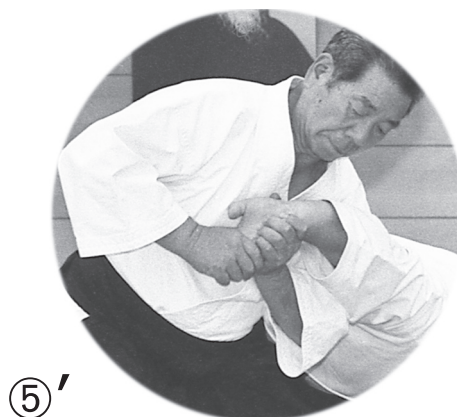
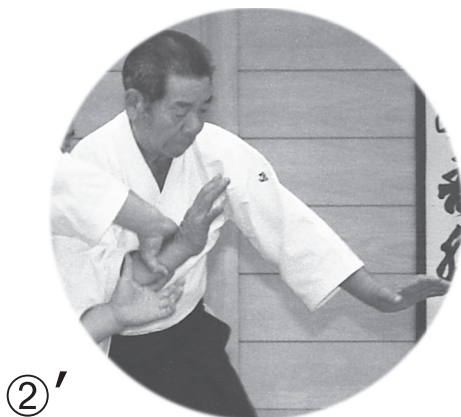
一教の形をとってから相並んで三教の形をとる。正面横面の三教は、四本指をひねりあげる三教と、一教の形からとる三教と両方稽古をしておく必要がある。

ポイント

Commentary

After bringing your partner into the ikkyo position, stand beside him and prepare to take a sankyo lock. Practice both ways of taking sankyo: from the ikkyo position, and by twisting and raising your partner's tegatana.

Morotedori sankyo ura ➡



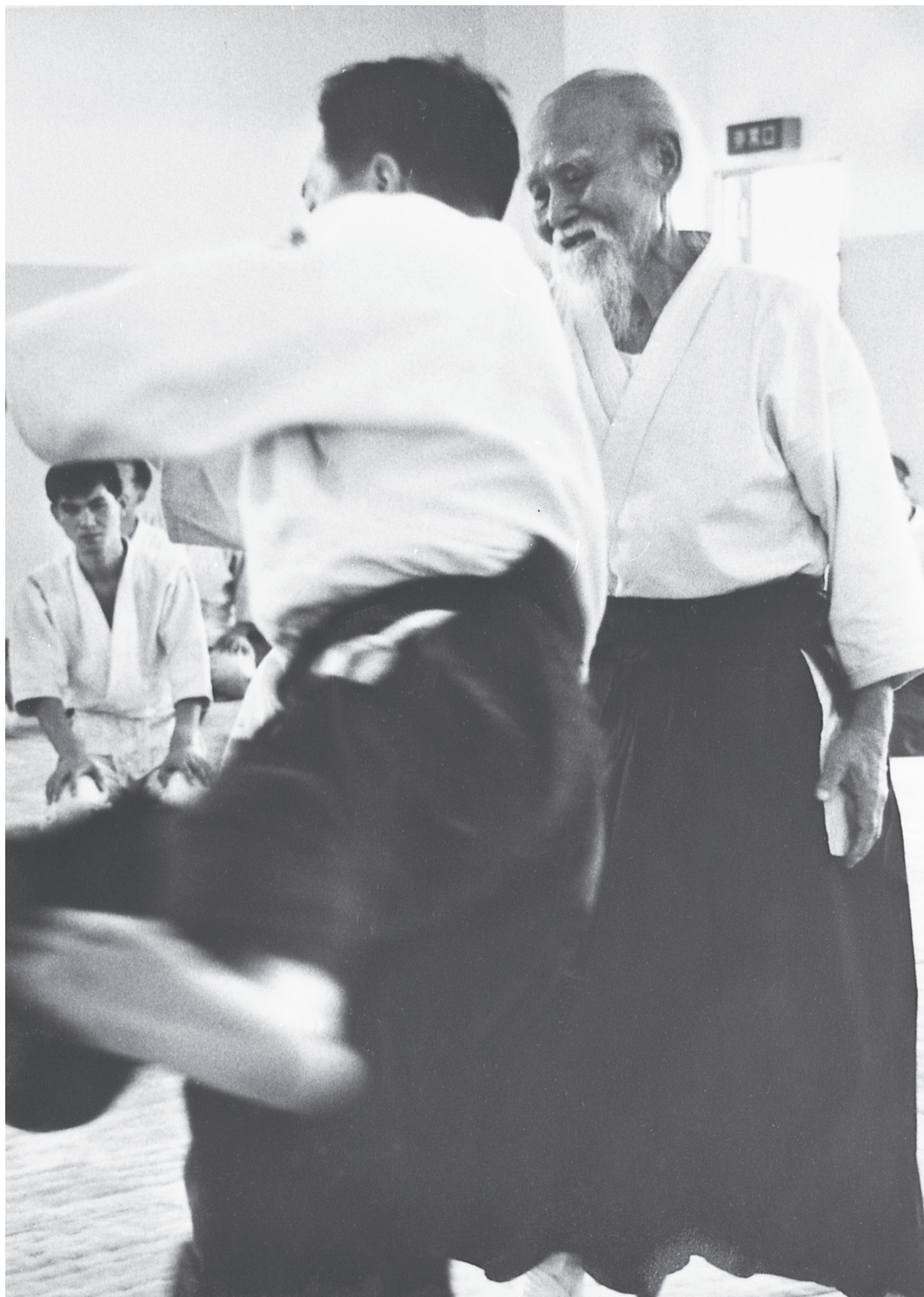


⑥⑦ 腰を左にひねりながら腕をひねりあげ三教を効かし、両手を引きおろしながら相手を崩し、左、右の順に足を引いて相手を床へおとす。

⑧ 手刀を持ちかえ左手を相手の頭上にのぼし、腹を相手側に傾かせて三教で制す。

⑥⑦ While twisting your hips to the left, raise your partner's hand and apply sankyo pressure. Then bring your hands down unbalancing him. Bring your partner down while stepping to the rear, first with your left foot and then with your right.

⑧ Extend your left hand towards his head while pressing your abdomen forward to execute the sankyo pin.



合気会にて指導する植芝盛平 1968年
Founder instructing at new Aikikai Hombu Dojo, 1968

肩取り三教 表



①② 逆半身で相手が肩を掴んできたら、左へ相手を崩し、右手で相手の顔面に当て身を入れる。

③④ 右手で相手の右手を掴み、左手刀を相手の肘へもってきて腰をひねる。

⑤ その腕を自分の前下へもってきて相手を崩す。

①② From gyaku hanmi, step to the left off the line of attack and execute an atemi to your partner's face with your right hand. Grab your partner's hand with your right hand (not shown).

③ Twist your hips toward your partner, bringing your left hand to his elbow.

④⑤ Unbalance your partner by bringing his arm in front of your abdomen.



野間道場にて 1935年
Noma Dojo, 1935

Katadori sankyo omote ➡



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④



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⑥⑦ 左手で相手の右手刀を掴み右手で指をとって左へ腰をひねって三教を効かし、固め(写真なし)に入る。

⑥⑦ Draw your left hand down and take his tegatana with your right hand. Twist your hips to the left to apply sankyo pressure. Proceed with the sankyo omote pin (not shown).



岩間道場にて演武する齊藤守弘 受:マイク・マレーリ 1987年頃
Demonstrating at Iwama Dojo, c. 1987. Uke: Mic Marelli

後両手取り三教 変化



1



2

- ① 相手が両手を後ろから掴んできたら
- ② 腰をおとして両手を腹の前へもってくる。
- ③ 右側へ腰をひねり右手で相手の左手を掴み三教にとる。
- ④ 左手を相手の肘にあて相手を床へおとす。
- ⑤ 固めに入り、左手を相手の手首へすべらせ胸につける。
- ⑥ 右手は相手の頭上にのばし三教で制す。

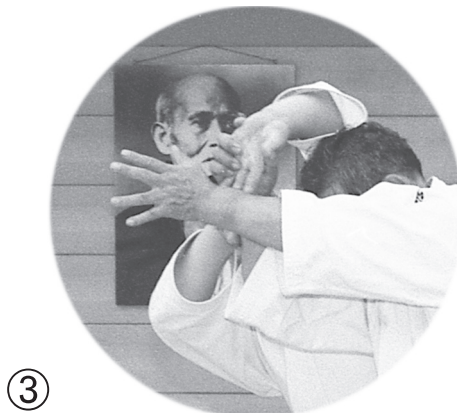


②



- ①② When your partner grabs both your hands from behind, extend your hands in front of your abdomen.
- ③ Twist your hips to the right and grab his left hand with your right hand to secure a sankyo hold.
- ④ Place your left hand on your partner's elbow with your fingers pointing outward and bring him down to the mat.
- ⑤ Lower into the pinning position, sliding your left hand to his wrist, and hold it against your chest.
- ⑥ Extend your right arm back towards his head for the pin.

Ushiro ryotedori sankyo henka



後両手取り三教 裏



- ① 相手が両手を後ろから掴んできたら
- ② 腰をおとして両手を腹の前へもってくる。
- ③ 右側へ腰をひねり右手で相手の左手を三教にとり
- ④⑤⑥ 左手で相手の指を三教にとり、左足を後ろに引きながら左手を相手の肘にあて相手を床へおとす。
- ⑦ 右手は相手の頭上にのぼし、腹を傾かせて三教で制す。

- ①② When your partner grabs both your hands from behind, extend them in front of your abdomen.
- ③ Twist your hips to the right and grab his left hand with your right hand, assuming a sankyo position.
- ④⑤ Take his tegatana with your left hand to apply sankyo pressure as you pivot your left foot to the rear.
- ⑥ Place your left hand on your partner's elbow and bring him down, stepping to the rear, first with your left foot and then with your right.
- ⑦ Extend your right hand towards his head while pressing your abdomen forward to execute the sankyo pin.

Ushiro ryotedori sankyo ura

②



⑤



⑥



③



⑥



⑦



正面打ち三教 変化 (1)



①② 相半身から右手で打っていき相手がそれを右手で受ける。逆半身に変え、左手で脇腹に当て身を入れる。

③ 右手で相手の右手をさげ、それを左手でとる。その手をまるく左へもってきて、同時に右手で当て身を顔面に入れる。

④⑤⑥ 右足を進めて相手の腕をくぐり180度回転して三教にとり、三教を効かして制す。

①② Initiate the movement by extending your right tegatana towards your partner's face. Change to gyaku hanmi and execute an atemi to his right side with your left hand.

③ Lower your partner's right hand with your right hand and catch it with your left hand. Move his hand diagonally to the left with your left hand while executing another atemi to his face.

④⑤⑥ Step through with your right foot, entering under your partner's arm and turn 180 degrees to apply a sankyo lock. Proceed to a sankyo pin (not shown).



正面が攻撃されたとき、左足で前に進み、左手で相手の側面に当身を入れる。右手刀で相手の右手を切り下ろし、左手で掴む。相手の腕の下をくぐり、三教をかける。

ポイント

Commentary

When your face is attacked, step forward with your left foot and execute an atemi to your partner's side with your left hand. Cut his right hand down with your right tegatana and grab it with your left hand. Move underneath your partner's arm and apply a sankyo lock.

Shomenuchi sankyo henka (1)

②



③



④



⑤



⑤



⑥



正面打ち三教 変化 (2)



- ①② 相半身から右手で相手を打っていく。
 ③ 右足を後ろへ開き、すぐに下から左手で相手の右手を三教にとる。
 ④⑤ 相手と相並んだら三教を効かして制す。

- ①② Initiate the movement by extending your right hand towards your partner's face.
 ③ Pivot to the rear with your right foot, immediately seizing his hand from below with your left hand to take a sankyo lock.
 ④⑤ Having aligned yourself with your partner, apply a sankyo lock. Proceed to a sankyo pin (not shown).

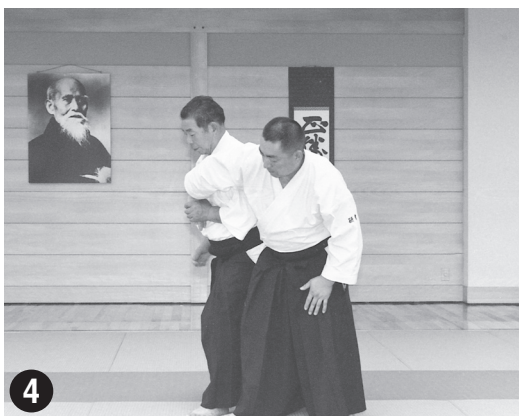


カルガリー(カナダ)での演武 受:スタンレー・プラニン 1979年
 At demonstration in Calgary, Canada, 1979. Uke: Stanley Pranin

Shomenuchi sankyo henka (2)



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④



⑤



正面打ち三教 変化 (3)



①②③相半身から右手で相手を打っていく。逆半身に変え、右手で相手の指を掴み、同時に左手の甲を相手の手の甲にあてる。

④⑤後方へさがり、相手の手に三教を効かす。

① Initiate the movement by extending your right hand towards your partner's face.

②③ Change to gyaku hanmi, and grab his tegatana with your right hand while you place the back of your left hand on top of the back of his hand.

④⑤ Step back with your left foot and apply sankyo pressure to your partner's hand.



ポイント

Commentary

正面でとる三教である。右手で攻撃して、受けにきた相手の右手の四本指の上に右てのひらをのけると同時に、左足をわずかに進ませ左手の甲を相手の手の甲の上にかさね、左足を引きながら手の甲と右手で三教にしめあげる。

相手の左手の攻撃を受けないように、十分に後方にさがって間合いをとること。それから基本の三教に入っていく。

This sankyo lock is taken while you are in front of your partner. Parry your partner's striking hand with your right hand and step slightly forward with your left foot. Match the back of your left hand against the back of your partner's right hand. Draw your left foot back and simultaneously use the back of your left hand and the power of your right hand to draw your partner's arm out and up into the sankyo position.

Pay attention to the correct distance and move far enough to your partner's rear so as to avoid a possible attack by his other hand. Twist his arm up fully and draw him down to the rear. Then apply a basic sankyo pin.

Shomenuchi sankyo henka (3) ➡



正面打ち三教 変化 (3) *Shomenuchi sankyo henka (3)*



6



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7



7

⑥⑦ 左足を一步出して相手の右足爪先に合わせ、右足を後方へまわし相手の手を三教にとり胸につける。三教で制す。

⑥⑦ Step in with your left foot, aligning your toes with his right foot. Then pivot to the rear with your right foot, taking a sankyo lock against your chest.



イタリアの演武大会にて 1990年頃 写真提供:パオロ・コラリーニ氏
A spectacular demonstration in Italy c. 1990. Courtesy of Paolo Corallini.

正面打ち三教 変化 (4)



①②③ 相半身で相手の正面を打っていく。相手がそれを防ぐ。逆半身にかえ、右手で相手の右手を斬りおとし、左手を写真のようにもってくる。

④ 相手の右手の甲に自分の左手の甲を合わせて、相手の後方へいきながら相手の手刀を下から掴む。



①②③ Initiate the technique by extending your right hand into your partner's face. Change to gyaku hanmi and cut his right hand down with your right hand.

④ Bring the back of his right hand to the back of your left hand. Step behind your partner with your left foot.

Shomenuchi sankyo henka (4) ➡



3



4



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ポイント

Commentary

右手で相手を攻撃する。相手が右手で受けてきたら、狭めの半身になりながら右手で相手の指を上から掴み、相手の右手の甲に左手を合わせ、相手の腕を後ろに払い、上方にねじあげる。

Attack with your right hand. When your partner blocks with his right hand, grab his fingers from above with your right hand as you switch your feet into a narrower hanmi and bring your left hand to the back of your partner's right hand. Sweep your partner's arm around and behind him while twisting it upwards. You must enter fully behind your partner at this time. In this technique, the sankyo hold is taken while you are in front of your partner.

正面打ち三教 変化 (4) Shomenuchi sankyo henka (4)



5



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⑥

⑤⑥ 左手で相手の手を内側に曲げ、右手で肘を押しさげ、立ったまま制す。

⑤⑥ Bend the back of your partner's tegatana inward with your left hand. Press down on his elbow with your right hand and pin from a standing position.



岩間道場 受:ヤソン・イム 1979年
Iwama Dojo, 1979. Uke: Jason Yim

正面打ち三教 変化 (5)



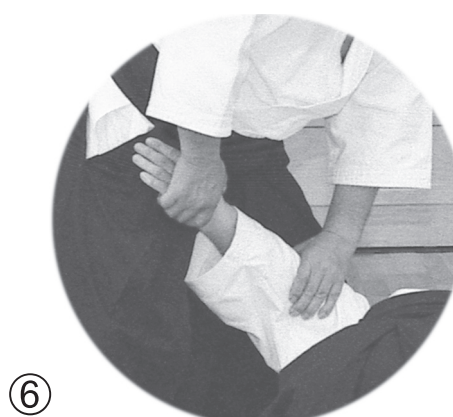
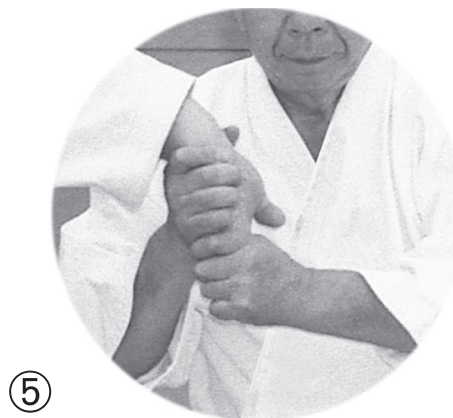
- ①② 相半身で打ってきた相手の攻撃線をさけて、右足を相手の左側面に進める。
- ③ 右手で相手の左手を掴み
- ④ 左足を進めて相手の腕をくぐって、180度右へ回転し三教を効かす。
- ⑤⑥ 左足を進め左手を相手の肘にあて相手をおとし、三教固め(写真なし)に入る。



- ①② Move off the line of attack to avoid your partner's strike to your face, entering obliquely to the inside.
- ③ Grab his left hand with your right hand.
- ④ Step through underneath his arm and pivot 180 degrees to the right to finish applying sankyo pressure.
- ⑤ Step forward with your left foot and lower his arm.
- ⑥ Place your left hand on his elbow and proceed to a sankyo pin (not shown).

78歳の植芝盛平
Founder Morihei Ueshiba
at about age 78

Shomenuchi sankyo henka (5)



YONKYO

四教



正面打ち四教 表



- ①② 右足を進めながら、右手刀で相手の正面を打っていく。相手は右手でそれを受ける。相手の右肘を左手でしっかり握り、右手刀でその手首を斬りおろしながら握る。
- ③④ 抑えた手は前下にもってきて相手を崩し、左足を深く進める。
- ⑤ 写真のように左手で手首を握り、相手の手首のやや上に四教を効かせる。
- ⑥ まるく前方に進み相手を床に倒し、四教を効かせながら立ったまま相手を制する。

- ① Initiate the movement by advancing with your right foot while vigorously extending your right tegatana into your partner's face.
- ② Your partner blocks with his right hand to protect his face. Grab his right elbow firmly with your left hand and push his wrist down with your tegatana.
- ③④ Having unbalanced your partner, take a large step diagonally forward with your left foot, moving his arm forward and down.
- ⑤ Draw your left hand to slightly above your partner's wrist with your thumb upward and apply yonkyo pressure on the nerve at the base of his wrist.
- ⑥ Step diagonally forward, taking your partner to the mat from the standing position while continuously applying yonkyo pressure.



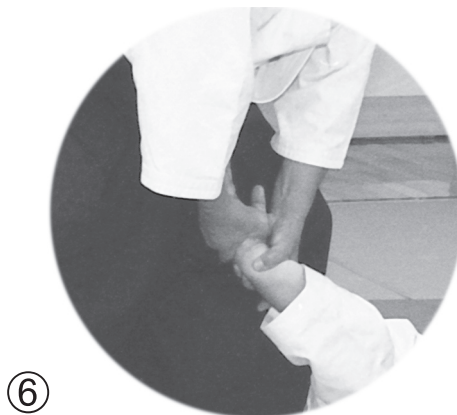
相手の体勢を完全に崩さないと四教は効かない。小指をしめて、相手の手首のやや上の骨のあたる部分を人差し指のつけねで圧迫する。

ポイント

Commentary

Yonkyo will be ineffective unless you completely break your partner's balance. O-Sensei said: **"Apply pressure with the base of your index finger to the area over the ulna on your partner's forearm."**

Shomenuchi yonkyo omote



正面打ち四教 裏



- ❶ 左足を進めながら、右手刀で相手の正面を打っていく。
- ❷ 爪先を相手の爪先に合わせ適切な間合いをとる。相手の肘を左手で、その手首を右手でしっかり握る。
- ❸ 相手の腕を両手で制しながら、右足を後方へ開く。
- ❹ 左手を相手の手首のやや上にもってきて、相手の腕を上にはねりあげ、四教を効かせる。
- ❺ 右足を後方へまわし四教を効かせながら立ったまま相手を制す。



- ❶ Initiate the movement by extending your right tegatana into your partner's face while advancing with your left foot.
- ❷ Align your toes with his foot in order to achieve a proper distance. Grab his elbow firmly with your left hand and his wrist with your right hand.
- ❸ Pivot your right foot to the rear while applying even pressure with both hands on his arm.
- ❹ Draw your left hand down to slightly above your partner's wrist. Raise and twist his arm while applying the yonkyo pressure.
- ❺ Pivot to the rear with your right foot, continuing to apply yonkyo pressure and pin from a standing position.



三教のようにひねりあげてから四教を効かせること(口伝)。開いて抑えこむのが四教の基本である。

ポイント

Commentary

O-Sensei said: **“Apply yonkyo after twisting and raising the arm as in sankyo.”** The basic movement to apply yonkyo pressure is to twist your partner's arm upward and apply pressure downward. This creates the most favorable conditions for applying the technique. You will not be able to execute the pin easily if you merely pivot to your partner's side and apply yonkyo pressure. Proceed to the pin only after executing the initial pivot and twisting your partner's hand upward.

Shomenuchi yonkyo ura



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⑤

横面打ち四教 表



①② 相手が横面打ちでくるとき、左側面に入って左手で攻撃を受け、右手で相手の顔面に当て身を入れる。

③ 右手で相手の右手をひっかけて手首をとる。

④ 左手で相手の右肘を制し斬りおろして相手の腕を前下へもってくる。

⑤⑥ 左足を進ませ左手を相手の手首にもってきて握り、手首のやや上に四教を効かせる。

⑦ まるく前方に進み相手を倒し、四教を効かせながら立ったまま相手を制す。

①② As your partner executes a yokomenuchi strike, step diagonally forward with your left foot, assuming gyaku hanmi to parry his strike. Extend your left arm against his lower forearm to block his forward advance, and simultaneously execute an atemi to his face with your right hand.

③④ Control his elbow with your left hand and grab his wrist with your right hand as you bring his arm down in front of your abdomen.

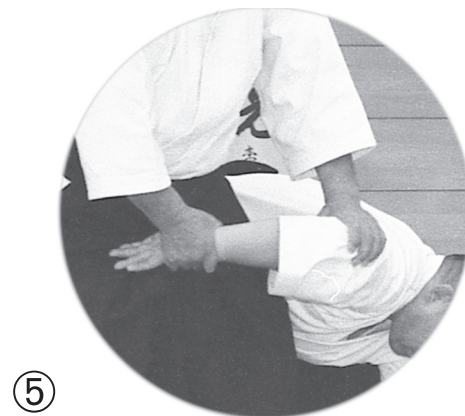
⑤⑥ Step forward with your left foot and draw your left hand to slightly above your partner's wrist, keeping your thumb outward, and apply yonkyo pressure on the nerve at the base of his wrist.

⑦ Step forward diagonally to unbalance your partner, and pin from the standing position while continuously applying yonkyo pressure.



四教表『武道』より 1938年
Yonkyo omote from *Budo*, 1938

Yokomenuchi yonkyo omote



横面打ち四教 裏



①② 相手が横面打ちでくるとき、逆半身に入って左手で攻撃を受け、右手で相手の顔面に当て身を入れる。

③④ 左足の爪先を相手の右爪先に合わせ、右手で相手の右手首をとる。

⑤ 左手を相手の肘にあて相手の腕を両手で制しながら後方へまわりこむ。

①② As your partner executes a yokomenuchi strike, step diagonally forward with your left foot, assuming gyaku hanmi to parry his strike. Extend your left arm against his lower forearm to block his forward advance, and simultaneously execute an atemi to his face with your right hand.

③ Align the toes of your left foot with his foot.

④ Grab his right elbow with your left hand and his wrist with your right hand.

⑤ Place your left hand on his elbow and pivot swiftly to the rear, applying even pressure on his arm with both hands.



ポイント

Commentary

上に三教の如くひねりあげてから、四教を効かせる(口伝)。

O-Sensei said: **“Raise and twist your opponent’s arm as in sankyo.”**

Yokomenuchi yonkyo ura ➡



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④



⑤



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⑥⑦ 左手を相手の手首にもってきて、相手の腕を

⑧ 右足を後方へまわし四教を効かせながら立ったまま相手を制す。

⑥⑦ Bring your left hand down to slightly above your partner's wrist. Apply yonkyo pressure after having raised and twisted his arm as in sankyo.

⑧ Pivot to the rear with your right foot, continuing to apply yonkyo pressure and pin from a standing position.



岩間道場にて 受: 斉藤仁弘 1988年頃
At Iwama Dojo, c. 1988. Uke: Hitohiro Saito

両手取り四教 裏



①② 相手が右半身で両手を掴んできたなら、左へ一歩進み右手を開放して相手の右手を掴む。

③④ 左手で相手の右手を三教の如くひねりあげ、左指を相手の前腕にもってきて四教にとる。

①② When your partner grabs both your hands from right hanmi, step powerfully to the left and release your right hand by moving your elbow inward. Grab his right hand with your right hand.

③④ Change to gyaku hanmi and grab his forearm firmly with your left hand and his wrist with your right hand, executing a twisting movement as in sankyo.



ポイント

Commentary

手はずれないように、抑えこむようにすること。四教にとったらばすばやく手首のところを握り直す。

効かせ方は正面打ち四教表技と同じ。上にあげるようにして抑えること。

Break your partner's balance and turn your hips to hold his arm in front of your chest. Bring your left hand from below to grip his lower forearm in the yonkyo position, and grab his wrist with your right hand. Reposition your left hand to apply yonkyo pressure. Do not take the yonkyo position from above. Break your partner's balance and grab his wrist lightly.

The yonkyo pressure is applied in the same manner as in shomenuchi yonkyo omote. Raise your partner up and then pin him down.

Ryotedori yonkyo ura ➡



両手取り四教 裏



⑤⑥⑦ 手首を握り直し四教を効かせながら右足を後方へまわして相手を床へおとし、立ったまま相手を制す。

⑤⑥ Apply yonkyo pressure upward and pivot your right foot to the rear while bringing your arms down, maintaining the yonkyo pressure.

⑦ Pin from a standing position with yonkyo pressure.

Ryotedori yonkyo ura



「手首を握り直し四教を効かせながら右足を後方へまわして相手を床へおとし……」
“Apply yonkyo pressure upward and pivot your right foot to the rear.”

諸手取り四教 裏



- ① 相手が右手を両手で掴んできたら
- ② その手に気をこめて、肩と肘と腰をさげるようにして相手の側面に入る。このとき右半身から左半身に腰をひねる。腕は自分の正面にくるようにする。
- ③④ 相手側に腰をひねり、右手で相手の手首を掴みながら、左手を相手の肘にあてる。自分の左足爪先と相手の右足爪先とを合わせて回転する。一教裏技と同じように相手の腕を前下にもってくる。



②



- ①② From gyaku hanmi, when your partner grabs your right arm with both hands, extend ki through your arm and lower your hips and elbow simultaneously, bringing your arm in front of your abdomen.
- ③ Twist your hips inward towards your partner, grabbing his right wrist with your right hand, and place your left hand on his elbow.
- ④ Step in with your left foot, aligning your toes with your partner's foot. Pivot to the right rear and bring his arm down in front of your abdomen.

Morotedori yonkyo ura ➡



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ポイント

Commentary

諸手取りの四教の表裏の場合も、一方の手は効かせるために持ち、一方は手首あたりを持った方がやりやすい。人差し指と親指が手首のやや上のあたりにかかるように持つとやりやすい。

Both morotedori yonkyo omote and ura are easier to execute if one hand is used to apply yonkyo pressure while the other hand grips the wrist area. The technique is extremely easy to do if you apply your index finger and thumb to slightly above your partner's wrist.



⑤⑥ 相手の手首のやや上のところへ左手をもってくる。その手をひねりあげて四教を効かす。

⑦ 右足を後方へまわし四教を効かせながら、立ったまま相手を制する。

⑤⑥ Bring your left hand down to slightly above your partner's wrist. Raise and twist his arm while applying yonkyo pressure.

⑦ Pivot to the rear with your right foot, continuing to apply yonkyo pressure and pin from a standing position.



スイスにて 受:パオロ・コッリーニ 1988年頃
Shot in Swiss Alps c. 1988. Uke: Paolo Corallini

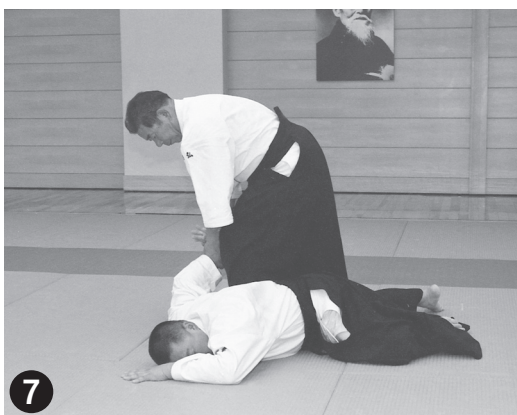
肩取り四教 表



- ① 逆半身で相手が肩を掴んできたら
- ② 左へ相手を崩し、顔面に当て身を入れる。
- ③ 右手で相手の右手を上から掴み、肩につけ、相手側に強く腰をひねる。左手を肘へもってきて相手の握りをはずし
- ④ 相手の腕を前下にもってきて相手を崩す。
- ⑤⑥ 右手で相手の手を握ったまま、左手で相手の前腕に四教を効かせ、そのまま下へおとして相手を制する。

- ①② From gyaku hanmi, when your partner grabs your shoulder, step well off the line of attack to the left and execute an atemi to his face with your right hand.
- ③ Grab his right hand with your right hand from above, holding his hand against your shoulder. Twist your hips powerfully towards your partner, leaving his hand against your shoulder. Bring your left tegatana against his elbow, causing him to release his grip.
- ④ Unbalance him by bringing his arm in front of your abdomen.
- ⑤⑥ Maintaining your grip on his wrist with your right hand, apply yonkyo pressure to his forearm with your left hand. Take him down into a pinning position without releasing your grip on his hand.

Katadori yonkyo omote



Glossary

ai hanmi 「相半身」: same or matched stance

aiki jo 「合気杖」: the staff of aikido

aiki ken 「合気剣」: the sword of aikido

Aikikai Hombu Dojo 「合気会本部道場」: World Headquarters of largest aikido organization

atemi 「当て身」: strike to a vital point

bokken 「木剣」: wooden sword

Daito-ryu aikijujutsu 「大東流合気柔術」: jujutsu school and the technical precursor of aikido

Deguchi, Onisaburo 「出口王仁三郎」 (1871-1948) : spiritual leader of the Omoto religious sect who had a strong influence on the thinking of Morihei Ueshiba

gyaku hanmi 「逆半身」: reverse or opposite stance

henka 「変化」: change, variation

henkawaza 「変化技」: variation (technique)

ikkyo 「一教」: first teaching

jo 「杖」: staff

katadori 「肩取り」: shoulder grab

katatedori 「片手取り」: one-hand grab

ken 「剣」: sword

ki 「気」: spirit or energy

Kobukan Dojo 「皇武館道場」: Name of the prewar school of Morihei Ueshiba located in the Shinjuku district of Tokyo

kokyuhō 「呼吸方」: breathing way or method; series of exercises to develop breathing, ki extension, and a stable posture.

kosadori 「交差取り」: cross-handed grab

kuden 「口伝」: oral teaching

morotedori 「諸手取り」: two-hand grab (two hands on one)

munadori 「胸取り」: chest grab

nikyo 「二教」: second teaching

O-Sensei 「大先生」: lit., “great teacher,” term of respect used to refer to Morihei Ueshiba

omote 「表」: front; refers to entering movements

Omotokyo 「大本教」: Shinto-based religious sect which flourished in Japan in the early part of the 20th century

oyowaza 「応用技」: applied technique

ryotedori 「両手取り」: two-hand grab (one hand on one)

sankyo 「三教」: third teaching

shomenuchi 「正面打ち」: frontal head strike

sodedori 「袖取り」: sleeve grab (at elbow level)

sodeguchidori 「袖口取り」: cuff grab

suwariwaza 「座り技」: seated technique

tai no henko 「体の変更」: body change or shift; exercise to develop ability to turn properly

taijutsu 「体術」: body technique; i.e., technique executed empty-handed

Takeda, Sokaku 「武田惣角」 (1859-1943) : disseminator of Daito-ryu aikijujutsu and main martial arts teacher of Morihei Ueshiba

Takemusu Aiki 「武産合気」: lit., “Aiki, progenitor of martial techniques”; refers to the highest level of spontaneous execution of aikido

tegatana 「手刀」: hand-blade

Ueshiba, Morihei 「植芝盛平」 (1883-1969) : founder of aikido

ura 「裏」: back, reverse; refers to turning or pivoting movements

ushiro 「後ろ」: rear

yokomenuchi 「横面打ち」: lateral head strike

yonkyo 「四教」: fourth teaching

Words of the Founder Morihei Ueshiba

“We must accomplish our missions as human beings and become guideposts for the Great Union and Harmony of the Universal Family... We must learn from the manifestations and works of God in this Great Universe, and assist in His administration serving as a sword.”

“Before God we must give up our ego, freeing our mind of all thoughts and endeavor to be able to execute divine deeds by calming our spirit and returning to God.”

“We can realize this work by carrying out our God-given missions and unifying ourselves with the Divine Spirit, that is, becoming one with the Great Universe.”

“Aikido is the name given to our practice of the Way to attain oneness with the spirit and body of the Universe, and the Way of unification with the light of harmony.”

“As human beings we must purify ourselves from all sins and impurities and each accomplish our own God-given missions. This is what aikido offers...”

“It is the way to protect all living things of this world, a compass that gives life to all things. Aikido is the martial art of truth; it is the work of love.”

— From *Takemusu Aiki*, Chapter 1, edited by Hideo Takahashi

著 者 略 歴

齊藤守弘 さいとう もりひろ

1928年3月31日茨城県に生まれる。1946年7月茨城県岩間の合気修練道場にて植芝盛平翁に師事。以来、開祖のもとで23年間修行。1959年1月、合気会師範となる。

1969年4月、開祖昇天後、茨城道場長となり現在に至る。1983年日本武道協議会より武道功労者の表彰を受ける。合気会9段。

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Takemusu Aikido

Volume 1

Background and Basics

by Morihiro Saito, 9th dan



This work, *Takemusu Aikido: Background & Basics*, is the first of Morihiro Saito's new comprehensive series of Aikido technical manuals. Saito Sensei, 9th dan, and one of Aikido's leading experts, presents more than sixty variations of ikkyo, nikyo, sankyo, and yonkyo techniques, the most essential of the art's basic forms. Illustrated with over 600 photographs and accompanied by clear and detailed step-by-step explanations, *Background and Basics* provides an indispensable guide for both beginning and advanced practitioners.

Morihiro Saito, is the author of the highly acclaimed technical series, *Traditional Aikido*, published in the early 1970s. Saito enrolled as a student of Aikido Founder Morihei Ueshiba in 1946. One of the art's foremost technicians, he was the acknowledged authority on Aikido weapons training. Saito operated Ueshiba's private dojo in Iwama, Japan, and served as guardian of the Aiki Shrine for more than 30 years. He traveled extensively throughout the world teaching his comprehensive Aikido training methods for three decades.

Stanley A. Pranin is a 5th degree black belt and editor-in-chief of *Aikido Journal*. Pranin began Aikido practice in 1962 and started training under Morihiro Saito in Iwama in 1977. He served as Saito Sensei's interpreter at numerous international seminars during the 1980s. Pranin is the author of *The Aiki News Encyclopedia of Aikido* and *Aikido Pioneers - Prewar Era*, a collection of interviews with early disciples of the Founder of Aikido.

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